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THE NEW YORK DRAMATIC MIRROR

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FLORENCE HAMILTON.

H.S. Louvet

A CHAT WITH SIR SQUIRE BANCROFT.

From The Theatre, London.

SIR SQUIRE AND LADY BANCROFT.

The Bancrofts won wide recognition in England by producing at the Prince of Wales Theatre the plays of T. W. Robertson, in which they impersonated the leading roles. They afterward were very successful in the management of the Haymarket Theatre, and until their retirement from the stage about ten years ago were regarded as the foremost players of English comedy. They were also eminently successful in introducing Sardou's plays on the English stage. In recognition of their sterling personal qualities and their services in the advancement of dramatic art the order of knighthood was bestowed on Mr. Bancroft during the Queen's Jubilee, and he is now Sir Squire Bancroft. Sir Henry Irving is the only other actor who has received the honor of knighthood in England.

Lady Bancroft's maiden name was Marie Wilton. She was seen to special advantage in such parts as Polly Eccles in Caste, as Mary Netley in Ours, as Lady Teazle in The School for Scandal, as Jenny Northcote in Sweethearts, as Lady Franklin in Money, as Countess Zicka in Diplomacy, and as the heroine in various other Sardou plays. Squire Bancroft (as he was called during his professional career) was at his best in delineating the well-dressed, drawling, empty-headed, but presumably soft-hearted heavy dragoon, or man about town, which are favorite types in Robertson's comedies. He was also much admired as Count Orloff in Diplomacy, as Sir George Ormond in Peril, as Dazzle in London Assurance, as Captain Hawtry in Caste, and as Blenkinsop in An Unequal Match. In 1881 the Bancrofts revived Masks and Faces at the Haymarket Theatre, and the play ran for 108 nights, owing principally to Mr. Bancroft's effective acting in the part of Triplet and Mrs. Bancroft's pathetic and touching impersonation of Peg Woffington.

The Bancrofts were the pioneers of the advanced modern drama in England. They were among the first to introduce scenic realism in their various productions, and advocated elaborate decoration, both on the stage and in the auditorium. They were noted also for the excellent stage management that characterized all of their numerous productions.

About four weeks ago Sir Squire Bancroft came to America to give a series of readings in Canada. These readings were for charity, and were given at his own expense. Coming to New York, he returned to Europe on the *Umbria* on March 5. In the course of a chat at the Windsor Hotel with a MIRROR representative he said:

"My stay in New York is so short that I have found it impossible to see all the gentlemen from the press who have called at the hotel. You see, I'm not ubiquitous, and I've been honored with so much charming hospitality from Mr. Augustin Daly, Mr. John Drew, and others of my friends in the dramatic profession, that my time has not been at my own disposal. I have had the pleasure of a chat with a representative of the *Herald*, and of course had to make time somehow to see THE DRAMATIC MIRROR's representative. THE MIRROR holds a similar position in the dramatic world of America that the *Era* holds in England, does it not?"

"Yes; it is generally conceded to be the leading dramatic paper of the country, although it is not quite as old a paper as the *Era*. In what cities did you give your readings in Canada?"

"In Montreal, Quebec, Ottawa, Toronto, Kingston, Hamilton, and London. The receipts are to go principally to the local charities of those cities, but a portion of the receipts are to be devoted to the Victorien Order of Nurses. Mr. Augustin Daly wrote to me when I was in Montreal, and very kindly placed his theatre at my disposal for a reading in New York. As an old actor I should have been delighted to give at least one reading on behalf of your Actors' Fund, but Mr. Daly's letter unfortunately miscarried, and only reached me after my arrival in New York, when it was, of course, too late to complete the requisite arrangements. The readings I gave in Canada were similar to those I have been giving for various charities in England during the past two years. The Canadian railroad companies provided private cars, and my reception generally was marked by great kindness and consideration."

"Haven't you acted occasionally since you retired from management?"

"Yes; I have acted at one or two charity matinees. Then I acted with Sir Henry Irving at the Lyceum Theatre during the run of Dead Heart at the Lyceum, and my wife and I were for a while in the company of Mr. John Hare, at the Garrick."

"What, in your opinion, were the histrionic qualifications that made your wife such a favorite with the London public?"

"She was a favorite, I think, because her art was of the right kind, having that spark of genius that makes all art priceless."

"How long is it since your first visit to New York?"

"I came to America thirty-nine years ago, when I was a lad of seventeen. I was born in London on May 14, 1841, and am accordingly in my fifty-seventh year, but owing to my early retirement from management I am frequently credited with being considerably older. On my first visit to New York I attended the initial performance of Our American Cousin at Laura Keene's Theatre. Laura Keene, Effie Germon, and Sara Stephens were in the cast, and the cast also comprised such excellent actors as Joseph Jefferson, E. A. Sothern, Miles Levick, Charles Couldock, Edwin Varrey, and Charles Peters. I was very much surprised to hear that it was the same Edwin Varrey who is now a member of Mr. Daly's company. Your city has improved wonderfully since my first visit. A source of special wonderment to me was the Waldorf-Astoria. It is by all odds the most luxurious hotel I was ever in. It is so gorgeous in the way of splendor and in the sumptuousness of its decoration that it seemed to me like treacle or jam. I assure you that I have greatly enjoyed my present visit to New York. Mr. Augustin Daly and other good friends of mine have received me with great hospitality and have shown me all sorts of kindness. I had a charming time at the dinner given me by Mr. John Drew at the Players' the other evening, at which Mr. William Gillette, Mr. W. H. Crane, and other prominent actors were present. I saw Mr. Drew in One Summer's Day, and also went to see Ada Rehan in The Country Girl, and greatly enjoyed both performances. I was greatly touched while at the Players' the other evening with evidences of adoration to the memory of Edwin Booth, and he fully deserves this tribute to his memory, as he was not only a great actor, but one of the most lovable men I ever met."

"How do you like our climate?"

"If you refer to New York, I've been fortunate enough to enjoy fine weather here most of the time, but I object to the steam heat in your clubs and hotels. You see I'm not accustomed to it. As for the Canadian climate, I can only describe it in the words of Rudyard Kipling as 'the lady of the snows.' In traveling from Montreal to Quebec I was actually snowed up on the train for six hours. But the warm reception accorded me everywhere both in Canada and New York has made ample amends for that experience. I sincerly regret that I cannot prolong my visit in New York, as I, unfortunately, must get home as soon as possible. So I can only hope to remain longer on another occasion."

THE LAMBS' MINSTREL TOUR.

The week's tour of the Lambs' Club, in a minstrel entertainment, to pay off the mortgage on their new clubhouse, will begin on May 23, at the Metropolitan Opera House in this city. On May 24 they will play the Court Square Theatre, Springfield, and the Boston Theatre, Boston. On May 25, Academy of Music, Brooklyn, and Academy of Music Philadelphia; May 26, Academy of Music, Baltimore, and National Theatre, Washington; May 27, Alvin Theatre, Pittsburg; May 28, Columbia Theatre, Chicago. The press agents will be Joseph Brooks, Kirke La Shelle, Al. H. Canby, W. G. Smyth, Frank Murray, Ed. Jack, Edward M. Townsend, Marcus Mayer, and W. M. Wilkinson.

Victor Herbert and his Twenty-second Regiment Band will furnish the music, and will head the grand free street parade. The first-part gags and the olio acts are to be prepared by Clay M. Greene, Augustus Thomas, Charles H. Hoyt, Glen MacDonough, E. E. Kidder, Edward A. Paulton, Eugene Presbrey, Charles Klein, and David Belasco; and Victor Herbert, Reginald De Koven, and John Hiller are composing original music.

The great "all-star" first part will introduce: Bones—N. C. Goodwin, Willie Collier, Walter Jones. Tambos—Stuart Robson, Jefferson D'Angelis, Dan Daly. Interlocutor—De Wolf Hopper. Balladists—Chauncey Olcott, Eugene Cowles, William Philp, Harry Gillig, Van Rensselaer Wheeler. Quadruple Quartette—De Wolf Hopper, Eugene Cowles, Henry C. Barnabee, William H. McDonald, Van Rensselaer Wheeler, Fred Robinson, Digby Bell, Harry Gillig, Chauncey Olcott, Edwin Hoff, Edmund Stanley, William Philp, Charles Hopper, Richie Ling, Mark Smith, G. Perugini. Musical Conductors—Victor Herbert, Reginald De Koven, Jesse Williams, John Hiller, Samuel L. Studley.

The olio will present Joseph Holland and Frits Williams in a pantomime sketch; W. H. Crane, De Wolf Hopper, Robert Hilliard, Cyril Scott, John E. Kellerd, Digby Bell, E. L. Davenport, Charles Richman, Joseph Herbert Joseph Grismer, Burr McIntosh, and Ferdinand Gottschalk in The 'Art of Maryland; Dan Daly, Ignacio Martinetti, Willie Collier, and Walter Jones as The Big Four; Wilton Lackaye, Henry E. Dixey, Jefferson D'Angelis, Francis Carlisle, Harry Conor, Joseph Grismer, J. E. Dodge, Burr McIntosh, Charles Richman, Joseph Herbert, Al. S. Lipman, Mark Smith, Cyril Scott, and Vincent Serrano in Called Perfect at Ten.

Herbert Cripps, Joseph Humphreys, and Julian Mitchell will serve as stage managers, and Augustus Thomas will direct the tour.

FLORENCE HAMILTON.

On the first page of this week's MIRROR is found a very excellent portrait of Florence Hamilton, at present leading lady and featured by Corse Payton in his stock company, which is playing to big business. Miss Hamilton is the daughter of a well-known Chicago dentist, and was born in the Windy City. She made her debut with Mande Granger's company ten years ago to play ingenues and small parts. She was very talented then, although very young, and made rapid progress in her chosen profession. She was soon competent to play leads in the same company. The next season she starred in repertoire, being so successful that she was engaged for Bartley McCullum's Summer Theatre at Peak's Island, Maine, where she remained for seven Summer seasons. She next attracted the attention of the late W. H. Powers, who secured her for the leading part in The Fairies' Well. Then Bolossy Kiralfy engaged her for The Water Queen, after which she became leading lady for Gus Williams. This engagement was followed by a season as stock star at Forepaugh's in Philadelphia, and a very successful starring tour in My Husband, a play written for her by Scott Marble. Last season Miss Hamilton starred with her own company through the South, where she became a great favorite. Miss Hamilton has had an excellent schooling, and has played very successfully such parts as Nancy Sykes, Lady Isabel, Camille, Frou-Frou, Denise, and many others of like importance. She is possessed of unusual beauty and many charms. Her acting is pronounced by the critics as natural and graceful. She has made such a pronounced success this season that Manager Ramage and Mr. Payton offered to close at once with her for next season. Miss Hamilton assuredly promises a brilliant future and will be seen in due time as a star in emotional roles.

CHANGES IN SECRET SERVICE.

Arnold Daly, playing Wilfred Varney in the "special" Secret Service company, joined William Gillette's company last week, exchanging places with Walter Thomas, who went to the "special" company. Mr. Daly will rehearse to accompany Mr. Gillette to London in Too Much Johnson. The "special" company will close in a few weeks, and Byron Douglas, now leading in this company, will assume the role of Captain Thorne in Mr. Gillette's company when the author leaves for England.

GOSSIP.

The Odd Fellows' Hall at Jamaica, N. Y., is to be converted for use as a theatre. Henry Clarke, Lawrence F. Lee, George E. Tilly, and T. F. Archer are in charge of the work.

The Utica, N. Y., Opera House will be added, on May 1, to the circuit controlled by Samuel S. Shubert.

Beatrice McKenzie has succeeded Virginia Stuart in the title-role of The Tarrytown Widow.

Smith's Auditorium, Bridgeport, Conn., which is doing a large business this season, has the following corps of employes: Philip Mathews, stage-manager; James Lyons, advertising agent; James Jack, flyman; John Ortera, stage carpenter; William Lyons, electrician, and Archie Swindon, master of properties.

George M. Howard has resigned as business-manager with Rhea.

Victor de Lacy successfully played Lorenz in Leah with Rachelle Renard last week at the People's Theatre. An error in the playbill placed him in another role.

E. Burton Holmes, William Vreeland, and Garrett P. Service gave Lenten lectures last week at Daly's, Wallack's, and the Lyceum.

The one-act opera, Adelaide, was repeated last Tuesday afternoon at the Lyceum, and Marguerite Hall sang.

Mrs. James Brown Potter and Kyrle Bellew, at the conclusion of their present engagement at the Adelphi Theatre, London, will head a company, under the management of Mr. Abud, which will present Charlotte Corday, Hester Prynne, and The Lady of Lyons through the principal provincial cities in England, the tour opening on March 21.

The regular season of the Harlem Opera House will close on May 21 with Nat C. Goodwin. The Summer season of comic opera will open on May 23, instead of May 30, as had been announced.

Julien Barton, of The Girl I Left Behind Me, was nearly killed on March 5 by asphyxiation at Savannah, Ga., through a gas leak in his hotel room.

The Brooklyn benefit for the *Maine* monument fund will occur at the Montauk Theatre on March 27.

F. C. Whitney has a new Japanese opera, Papa Chrysanthemum, for production at the Herald Square Theatre.

The stockholders of Abbey, Schoeffel and Grau (Limited) met at the Metropolitan Opera House on March 8 to consider an offer for the Tremont Theatre, Boston. The matter will be further discussed on March 22.

Beatrice Herford gave her monologues last Wednesday at the Waldorf-Astoria.

Marguerite Johnson (Baby Johnson), the eight-year-old child actress, of Bimmelein's Ideals, was presented last week with a beautiful gold medal by Edward Bolley, clerk at the Olympia Hotel, Cumberland, Md.

Joseph Jefferson, Madame Modjeska, and Charles Coghlan are among next season's announced bookings at the Fifth Avenue.

The scenery of the "opera house" at Verplanck's Point, N. Y., was carried away last week by a man in a canal boat. Proprietor Louis Blakely traced the craft to Newtown Creek, and had the captain locked up. The purpose of the peculiar theft did not appear.

Pupils of Dr. Warde's school at Plainfield, N. J., will play The Merchant of Venice next month, at Stillman Music Hall, in that city.

Willie Collier will return to town next week at the Bijou in The Man from Mexico, the company including Louise Allen, Caroline Elberta, Maclyn Arbuckle, Dan Mason, and M. L. Beckert.

A burlesque of Charmion's disrobing act, by Josie Sadler and Alexander Clark, will be seen in Monte Carlo.

W. H. Crane will follow The Conquerors at the Empire late in April, presenting a new comedy, His Honor the Mayor, by Charles Henry Meltzer and A. E. Lancaster, from the French of Meilhac and Halevy, in which May Robson will appear. Mr. Crane will close at Brooklyn on April 23.

Sam Bernard will begin his starring tour in The Marquis of Michigan at the Bijou Theatre in August.

Arthur C. Alston spent last week in town, coming on from Washington, to arrange the remainder of his season's time and to prepare details for his company's engagement in Tennessee's Pardner at the People's Theatre this week.

Miriam Skancke, a pupil of the Stanhope-Wheatcroft Dramatic School, received, after the last students' matinee, an offer of a leading role next season from Daniel Frohman. Contracts were signed last Wednesday. Miss Skancke will be known professionally as Miriam Norton.

A professional matinee of 'Way Down East will be given on Thursday at the Manhattan.

"Sandy" Dingwall will manage McVicker's Theatre, Chicago, for Jacob Litt.

The roster of the Orris Ober Stock company, of which Hugh Ettinger is manager, is as follows: Lorin J. Howard, Gilbert Lossick, Selmar Romaine, Harry B. Castle, C. S. Fulmer, Ed Gardiner, Leonard Mitchell, Nellie Florence, Jessica Webster Pond, Catharine Glenn, and Mrs. E. Gardiner. The company is now in Winnipeg, Manitoba, playing an indefinite engagement.

Harry E. Daly, now in Illinois, presenting Mr. Shaw from Arkansaw, under direction of J. E. Rice, to good business, is coming eastward, New York bound. Louise Jennings joined Mr. Daly's company on Feb. 27.

Always on Time closed on Feb. 19, at the new Clark Street Theatre, Chicago, its season of thirty weeks. Manager R. W. Little will have, next season, a new sensational play, featuring Anna Little.

Peter Diana, formerly treasurer of the Amphion Theatre, Brooklyn, has joined James Young as acting manager.

Eva Westcott, who was specially engaged by Sidney R. Ellis this season to play the soubrette part in Bonnie Scotland, after closing of that play was engaged for Darkest Russia, to play the lead.

It is rumored that Boston capitalists will build a new theatre in Troy, N. Y.

The Reverend Horace Porter, assistant pastor of Plymouth Church, Brooklyn, has written to W. A. Brady and Florence Ziegfeld, Jr., strongly commending 'Way Down East.

The critics all got up on their hind legs last week to make fun of Chirgwin, "the White-Eyed Kaffir." They voted his act slow, his mirth stupid, his jokes stale. Few even gave him credit for his good voice. No one thought of mentioning the fact of his apparent effort to please. In this era of cheap success, when a heavy-eyed woman, without a voice and with only a wriggle to recommend her, makes a hit, who is to say why Chirgwin must fail?

Charmion undresses on a trapeze. She has made a hit. Cleo de Merode didn't do anything. Otero was heralded as being simply wicked. Who is to explain why the Kaffir's white eye should not do the business just as well as all this?

It seems to me that as modern criticism is going every critic should have a sign hung over his desk. It should say in big black letters: "Don't be a cad."

It is not necessary, you know, and it is not clever—it is not even decent, this gutter style of attack that some actors are subjected to. The woman who is getting old has of late been the butt of this sort of thing. Personalities of the most objectionable kind are dragged into columns over which many bitter tears are shed by the women criticised.

Critics will get old themselves some day. Some of them are already fat. I have sat well down toward the front on first nights and expected to see a procession of beauties come in and fill the press seats. This because I have read so many entirely unnecessary "criticisms" on an actor's age, his leanness, or his stoutness, the fit of his clothes, the style of his hair. And sometimes it is a woman who is singled out for this kind of rot.

There are no prize beauties among the critics. Two or three of them have noses that are down in the orchestra when they are giving their seat checks to the boy at the top of the aisle. Lots of them are bald. None of them wear clothes that fit. Some of them seem to need baths.

Yet there is no more reason why an actor should be subjected to this style of personal attack than any other professional man or woman who is earning an honest living. Therefore, even if you must be a critic, don't be a cad!

All this because I read the different accounts of Chirgwin's failure and noted how unnecessarily brutal it all was.

I hadn't seen the man nor his white eye, but I thought of him as a human being with possible hopes and dreams and ambitions which he had looked forward to fulfilling by his visit to the Land of the Dollar.

Next day I found that Hillary Bell and several other of the best dramatic writers in town had not found Chirgwin a failure.

One writer described him as a "decadent."

That is getting to be almost as good a joke as "degenerate." The rule used to be: "When in doubt describe him as a degenerate." Now it is a "decadent." It is a newer word.

On Wednesday night, Chirgwin's child died. On Monday night, before he went on, he got a cable telling him that death was expected. Every one noticed his strange manner. He said he wasn't well.

The critics got hold of this somehow, and made copy of it. All the time, during Monday night's performance, he was waiting another cable which might tell him that the little one was dead. Tuesday night was a repetition of the preceding performance. His heart and his soul were across the ocean by a little white bed where a little baby lay dying with its mother's arms about it. A little one that he would never see again.

Wednesday night he heard of its death. But the critics had had their joke!

Mrs. Louise Thorndyke Boucicault wears a stunning gown in her sketch, Mrs. Hilary Regrets, at Proctor's. It is one of those creations that women rave over and cause even mere men to appreciate the mystery of clothing. I should think a man must feel awfully insignificant when he looks at a gown like that and thinks that he can never wear anything of the sort.

How tired men must get of their clothes! No wonder their fancy runs riot in the matter of ties and waistcoats, poor things! Not forgetting shirts and socks! I sometimes stand hours before those gorgeous windows on Broadway and try to imagine how a man feels who has on pink silk ones, embroidered with forget-me-nots, dark blue silk hose with white polka dots, a blue and white striped shirt, a red necktie with Persian stripes in it, and one of those Italian sunset waistcoats and, of course, a suit.

I would feel horribly haughty, if I were dressed like that!

But to return to Mrs. Boucicault's dream of a dress. The skirt is plain, of blue and white striped grenadine, with a blouse effect in the waist. A blue *crêpe de chine* drapery hangs straight from each shoulder back and front to the very hem of the skirt. The sleeves are of wrinkled blue *mousseline de soie*, wrinkled from the shoulder to the wrist.

Three pleatings of the grenadine, edged with lace, finish each shoulder. Somehow it suits this actress's style! She is lissome, willowy and Bernhardty in her movements.

From Buffalo, I hear that Lillie Mahon Siegfried, who is well known among the musical people of New York, is creating a sensation as a drawing room pianist—performing at all the swell teas and functions of that city. While in New York, Mrs. Siegfried was always suspected of being a genius, but despite her many brilliant successes in the way of performance and of published music, her friends bewailed the fact that she seemed too much of a genius to ever settle down to actual work.

So it is pleasant to record that she is actually making a great record in the music she is writing, which a prominent firm is publishing, I believe, as well as by her parlor playing. She is doing the music for an Easter carol which is to be sung at St. Joseph's Cathedral, the words written by the Rev. Father Cronin. It will be sung with a full orchestral accompaniment, and is said to be a glorious melody full of the spirit of the day.

So many people say, nowadays, that women cannot write music at all that I always like to put a nick in the post when I hear of a woman's success in this field.

THE MATINEE GIRL.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, March 12.

The generally excellent business noted in last week's letter as prevailing during the beginning of Lent has continued. At the Montauk Secret Service has been given to large houses, many standees being noticeable nightly. There has been some talk of an extension of its time to March 26, whether official or not does not appear; it is positive, though, now that it will take its departure on the date first scheduled, as Effie Shannon and Herbert Kelcey will present their new play there, The Moth and the Flame, on March 21. An agreeable feature of the week has been the assumption of the role of Wilfred Varney by Arnold Daly, so pleasantly remembered for his delightful performance of Chambers in Pudd'nhead Wilson. Young Mr. Daly's pleasing personality and intelligence are particularly adapted to this character, which, in the estimate of many, he has made more convincing than any of his predecessors.

Under the Red Robe, with Mary Hampton and William Morris in the leads, has given satisfaction at the Amphion, where Manager Lee Ottolenqui next brings forward The Wedding Day, with the tri-star cast, it being the first joint appearance in the Eastern District of Lillian Russell, Della Fox, and Jeff D'Angelis.

The Columbia has been taken up with a return engagement of Never Again, which booking was somewhat of an oddity when the result of its first visit there last Fall is taken into consideration. The old fable of "200 nights' run at the Garrick" has been repeated upon both the house printing and fences. Manager Harry Mann's following underline is a fortnight of The French Maid, which has recently made a record of 170 performances at the Herald Square.

That sterling old favorite of a past generation, The Man in the Iron Mask, has been revived with gratifying success at the Park Theatre by that virile and impressive young actor, W. S. Hart, last seen in town at the Bijou with Under the Polar Star, and previous to that at the Montauk in support of Madame Modjeska. The line of popular price attractions will be resumed here with Dan McCarthy and his Dear Irish Home.

Chauncey Olcott with Sweet Inniscarra has filled the Bijou as he did when there for two weeks in November. Manager Harry C. Kennedy next gives his attention to Uncle Tom's Cabin.

The Grand Opera House has witnessed a remarkably good presentation of A Milk White Flag, which, though enacted by a cheap cast, has been admirably presented with nothing to offend. Manager Frank Kiblholz next exhibits The Prisoner of Zenda for the first time in this locality at popular prices.

At Gay Coney Island was the feature at the Gayety, where Manager Bennett Wilson follows it with an attraction sure to test the capacity of his handsome theatre—Andrew Mack as An Irish Gentleman.

At Hyde and Behman's a succession of sold out houses has greeted Minnie Seligman nightly. The social tone of the lower part of the auditorium has exceeded that of any preceding week ever known at this theatre. Miss Seligman's presentation of W. S. Gilbert's Comedy and Tragedy has been the most ambitious of any of the high class features heretofore given on these boards. Its staging and costuming were admirable, and efficient support was also rendered by both Albert Gran and Richard Ganthony. Of Miss Seligman naught but praise can be given. Her audience was hers on sight. The retirement of the past few years has in no wise impaired her powers, which are now, seemingly, at their zenith. Next in merit was the pleasing little sketch, In Durance Vile, which, with Isabelle Urquhart, Sidney Wilmer, and Walter Vincent, duplicated its favor of the early season. The olio opened with George Austin on the slack wire, followed by Hal Merritt, who proved an agreeable as well as a very clever mimic and impersonator. El Zobedie in equilibristic contortions made good all claims for pre-eminence. W. H. Windom and his darky quartette won much applause. Blocksom and Burns held the stage for ten minutes, while the Three Brothers Fortuni rung the curtain down. An unusually strong bill is named for next week by Manager Henry C. Behman, the whole list nearly being headliners.

The Brooklyn Music Hall, solely on its merits, has gradually forged ahead, until now its patronage and programmes bear most favorable comparison with the best in its line across the river. The current bill has enlisted the names of Murphy and Reynolds, Louise Langdon and Frank Byron, John and Bertha Gleeson, whose dancing act is of the best; Miss Little and Louis Pritzkow in agreeable high-class vocalization, Lizzie Derious Daly in a clever sketch, assisted by Master George Mack, one of the brightest "kids" now before the public, his singing being a decided feature, the voice, phrasing and intelligence being quite remarkable in one so young. Alf Grant has contributed a monologue, while Mazuz and Mazett have repeated their familiar Tramp and Brakeman act. Manager Laurent Howard's topliner for the coming week is Maurice Barrymore.

William Barry, whose illness has excited much interest, is now reported from the Long Island Hospital to be progressing favorably.—The late Walter J. Lamb was at one time treasurer of the Park Theatre, first when his father, Edward Lamb, was lessee, and in later years for a period during the tenancy of Colonel Sinn. SCHENCK COOPER.

SAN FRANCISCO.

The phenomenal success of The Bostonians continues unabated. The S. R. O. sign is displayed nightly before eight o'clock. Robin Hood was the bill Feb. 28-5, and the enthusiasm awakened nightly was remarkable. W. H. McDonald has been taken ill, and during the week his part has fallen to his understudy, Charles R. Hawley. Without disparaging the excellent talents of Mr. McDonald, or being too fickle in our admirations, it is sufficient to say that Mr. Hawley's voice is a fine ringing baritone, and he sings with an artistic freshness which wins many encores nightly. Of Jessie Bartlett Davis nothing need be said except that she is as charming as ever, and everybody in the United States knows how charming that is. Alice Nielsen looks dainty and pretty, and her sweet and excellently trained voice is heard to great advantage in her part. Eleanor Giusti, a San Francisco girl, takes the part of Annabel, and while her voice is not very powerful she has some sweet notes, and altogether she lends to the part youth and grace which is attractive. Eugene Cowles has been in excellent voice, and he is forced to repeat his two big songs, "Jet Black Crow" and the Armorer's song as often as his good nature will permit. William E Philp's sweet tenor voice rings pleasantly throughout the title-role, and Mr Barnabee's Sheriff has lost none of its humor. Twice this week Miss Hawley has taken Jessie Bartlett Davis' part of Alan-a-Dale, and though the comparison she has to stand is such a difficult one, she certainly sings and acts the part most attractively.

Shall We Forgive Her is in its second week at the Columbia Feb 28-6 and has attracted fair audiences. Primrose and West's Minstrels will be the next attraction.

The Geisha was revived at the Tivoli Feb. 28-6 and has repeated its former success. Indeed, the audiences have been growing larger every night. This is most satisfactory to the management, as the last two operas have not been as well patronized as they would wish. The parts are all filled by the same artists as at the former presentation, with the exception of Jack Raffael, who now takes the part of Reginald Fairfax most satisfactorily. Edwin Stevens has repeated his success as the Marquis Imari, and Thomas Leary as Wun Hi the Chinaman is the same immense comedy bit that he was before. On 4 Edith Hall, who plays the role of O Mimosa San so charmingly, was suddenly taken ill, and without any rehearsal Georgie Cooper took her part and performed it, songs, dances, Chon Kina and all, with an ease and accuracy that was marvelous to behold.

Frank Marshall's comedy, False Shame, has been the bill at the Alcazar Feb. 28-6, and business has been excellent. Wright Huntington has an excellent opportunity to display his ability, and his interpretation of the part received the hearty approval of his auditors. William H. Pascoe enacts his role in his usual artistic manner. Gertrude Foster, Florida Kingsley and Mrs. F. M. Bates are entitled to praise for their conscientious work, the latter receiving an ovation on the opening night, she having been absent during the run of Charley's Aunt. A Gilded Fool 7.

Saved from the Sea has drawn good houses at Morosco's Feb. 28-6. Harry Mainhall as the hero was at his best, and wins the sympathy of the audience in his many escapes from death in numerous ways. Landers Stevens made a capital William, as does also Fred Butler, both receiving much hissing from the gallery. The remaining parts were acceptably handled. The Woman in Black 7.

Joseph Holland, who comes to the Baldwin with The Mysterious Mr. Bugle to follow The Bostonians 14, is in line for an enthusiastic reception by all the Lambs now located in this town. He certainly cannot be more popular anywhere than he is here.

Affie Warner, Harry Corson Clarke's leading lady in What Happened to Jones, left the co at San Jose.

W. W. KAUFMAN.

DENVER.

The Mysterious Mr. Bugle was the attraction at the Tabor Feb 28-5 and did very light business, not seeming to particularly please the fancy of the fickle public. Possibly they had grown so accustomed to legs and lingerie that a legitimate comedy with witty dialogue and some good situations seemed too tame an offering, and consequently they were conspicuous by their absence. The Mysterious Mr. Bugle is at times very amusing, but it is a trifle long drawn out, the theme scarcely being equal to the requirements of a three-act play. It was admirably played by a competent co. The feature of the programme was the exceedingly good work of Gretchen Lyons, whose magnetism, fascinating manner and charmingly dainty stage presence were supplemented by intelligent effort and delightful finesse. Joseph Holland is not at his best as Bugle, although his clean cut comedy is very enjoyable. Joseph Kilgour gave a natural and breezy portrayal of a role that in less competent hands might have proved thankless, while Edgar Norton contributed an excellent character sketch, marked by subtlety and keen appreciation. The Mysterious Mr. Bugle is preceded by a dialogue entitled "Old Chums." Marie Jansen in The Nancy Hanks 6-13.

Richards and Pringle's Georgia Minstrels drew fair houses at the Broadway Feb. 27-5. Billy Kersands, George Tichner, and James Crosby were the bright particular stars of the aggregation and created much merriment. A dancing bee called "The Sugar Grinders' Holiday," arranged by George Tichner and introducing the best dancers in the co., proved entertaining, and the specialties of Allie Brown, equilibrist, and William Brown, whistler, were well received. The Hungarian Boys' Military Band week beginning 6.

Managers Bell and Simpson have every reason to be proud of their production of The Two Orphans at the Orpheum week of 27, for it was extremely creditable from every standpoint, being well costumed, mounted and played. These two popular and energetic actor-managers seem to be determined to spare no effort to make their playhouse first class, and there is no question that their amusement enterprise is in its entirety projected upon a higher and better plane than anything we have heretofore had in the Orpheum Theatre, either under its present or former names. S S Simpson's Armand and R. E. Bell's Pierre in The Two Orphans both deserve mention, while Harry Hynes made a comedy bit with Picard. Vail de Vernon, the new leading woman of the co., is a handsome young woman with a graceful stage presence. She is graceful, and at times evidences decided talent. She seemed a bit overweighted with the part of Henrietta and showed a tendency to overact, but there was much to commend in her enactment. Edna Dalloff as Louise was quite successful, being sympathetic and quietly dramatic and intense in the strong scenes. The Black Flag week of 6.

William Jerome's Herald Square Comedians presented A Jay in New York at the Lyceum week of 27 to fair business. Maude Nugent made an emphatic hit, her rendition of "Mamie Reilly," introducing the animated music sheet in the chorus, meeting with much approval. She has considerable verve and sings in a way that seems to please the public. William Jerome as the inevitable tramp was funny. Mr. Jerome worked the patriotic vein with a parody on "Marching Through Georgia," whereupon the audiences howled with delight, for the war spirit is rife among people who attend theatres and read papers, and even talk war when there isn't any. Nick Conway did a neat Yankee specialty, and Clint and Bessie Robbins a graceful song and dance. House dark week of 6.

F. E. CARSTARPHEN.

BUFFALO.

Secret Service was presented at the Star 7-12. My Friend from India 14-16. De Wolf Hopper 17-19.

Northern Lights held forth at the Lyceum 7-12. Business throughout the engagement was excellent, although Lent and warm weather have tended to decrease the patronage here. Robert Neil gave a painstaking interpretation of the part of Sidney Sherwood, and his villainy was always tempered with good acting. Robert Broderick did exceedingly well as Swiftwind, the educated Indian. Lillian Brainard made an acceptable Helen Dare, and Walter G. Horton and William S Gill were up to the standard. The Electrician and The Woman in Black follow for a week each.

William Dane, who has been conducting a fake theatrical agency here, was recently sentenced to the penitentiary for sixty days. He was also severely lectured by Justice King. Dane's scheme was to solicit $2 from stage-struck girls and promise them situations that they never received.

A strike of a few workmen at the Garden Theatre temporarily retarded work on the building this week. The difficulties have been adjusted and the house is fast approaching completion.

The eighth and last of this season's series of concerts by the Buffalo Symphony Orchestra takes place at Music Hall 10. An essentially Wagnerian programme has been arranged by Director Lund for the occasion. With possibly one or two exceptions, none of the numbers have been played by the orchestra this season. Alexander Siloti will be the soloist.

The Ka-Ton-Ka tribe of Red Men gave a testimonial sacred concert at the Lyceum 6. An excellent programme had been arranged and a good audience was present.

During the engagement of Pudd'nhead Wilson Mr. and Mrs. Edwin Mayo were the guests of John M. Meech, manager of the old Academy of Music.

The cake walk to be held at Music Hall 12 promises to be a big success. The contest is for the championship of Western New York, and there are a large number of entries.

Manager Salisbury, of the Music Hall Stock co., has been in New York the past week.

Manager John R. Meech returned to his home in this city 9 after the close of his season with the Julia Stuart co. He has not as yet announced his future plans.

John Jordan, formerly manager of various theatrical enterprises, and a prominent member of the Elks, has left town after an extended visit.

Buffalo Lodge of B. P. O. Elks has appointed a committee to arrange for a monster benefit to be given in the near future. Details will be announced later.

C. T. Collins and Dave Wheeler have been in town for two weeks, with the intention of reorganizing a co. to produce The Three Guardsmen. Owing to difficulty in securing satisfactory bookings the project has been abandoned.

W. S. Cleveland, of minstrel fame, is at present located here in the interests of a cycle skate concern.

Edwin C. Berry, who was manager of Russell's Comedians, has brought an action in the Supreme Court against George B. Riddle, an officer, for damages arising from an illegal levy upon certain equipments used by the co. The goods seized consisted of wardrobe, trunks and musical instruments. The goods were taken under an execution issued to Lillian Fletcher, of the co., for alleged arrears in salary. Mr. Berry, however, claimed the right to possession under a chattel mortgage delivered to him before the commencement of the action by Miss Fletcher. The case will be brought to trial at the next term of the court.

A number of traveling managers recently have spoken to me of the value of THE MIRROR to them in the matter of learning the business done by any house throughout the season. These managers, furthermore, stated that they considered this source of information to be uniformly reliable.

Manager Laughlin, of the Lyceum, will try the experiment of a house show early in March. If the experiment prove successful he will at intervals give up the house to good vaudeville attractions.

Eva Tanguay has been offered the leading role in a burlesque to be put on at Clifford's Gaiety Theatre, Chicago, during the Summer.

C. F. Philbrick visits the larger Western cities next week on personal business and matters relating to the Bill Posters' Association.

RENNOLD WOLF.

LOUISVILLE.

Francis Wilson in Half a King at the Auditorium drew out large audiences at every performance 3-5. Mr. Wilson was his inimitable self and Lulu Glaser and the other members of the co. were favorably received. Stuart Robson in The Henrietta 9.

E. S. Willard was seen in Louisville for the first time 7-9 at Macauley's. He presented The Middleman, The Professor's Love Story, and David Garrick to audiences that filled every part of the house. The performances called forth the highest evidences of appreciation from the public and the local dramatic writers. Gayest Manhattan 10. Nat C. Goodwin 14-16.

Coon Hollow occupied the Avenue 6-12. It was attractively staged and well performed by a capable co., particularly noticeable in which is Margaret Dibdin. Puck's Bad Boy 13.

The Meffert Stock co have added another to their series of notable successes this season at the Temple in the rendition of Jim the Penman 7-12. Oscar Eagle appearing to excellent advantage as Ralston, while Thomas Reynolds had a better fitting part in that of the detective than anything for which he has been cast so far this season. It is needless to say that Esther Lyons, Beatrice Ingram, and Lila Howell were equal to the requirements of the principal female parts.

The Gayest Manhattan co. rested in Louisville the first half of week commencing 7.

Alice Verlet will give a concert 10 at Music Hall.

It is given out that the Bijou Theatre will reopen March 21. The new manager will be Charles R. Arthur. The policy will be to run the place as a family vaudeville theatre, and light opera is promised in the Summer.

Manager Daniel Quilp, of the Auditorium is in correspondence with the managers of the Lambs' Minstrel project, endeavoring to arrange for an appearance here. It is possible that both Louisville and Cincinnati may be added to the itinerary.

Edmund Day, of the Meffert Stock co., is a frequent contributor to the local papers. He occasionally drops into poetry, and a number of dainty bits of verse have recently been published from his pen.

There are numerous projects for Summer entertainment of the stay-at-home Louisvillian. John Querbacker, as before stated in this letter, has been endeavoring to arrange for a subscription season of light opera at the Auditorium. It is said that the Triple Star combination will keep the Avenue open all Summer, presenting suitable plays with a first class stock co. Phœnix Hill Park, as usual, will be in the field as an open air place with unusual attractions. The roof-garden feature, which was so successful last season, will again be inaugurated, and Manager Arthur, of the Avenue, will manage the place, as he did so successfully in 1897.

CHARLES D. CLARKE.

OMAHA.

A Stranger in New York, with Joseph Coyne and Anna Boyd leading the fun makers, had a most successful engagement at the Boyd 3, 4. It was all airy nonsense and the audience thoroughly showed its appreciation. Agnes Wallace-Villa in The World Against Her opened a two nights' engagement 6 to a fair audience, which seemed well pleased with the star, the play and the supporting co. Richard Mansfield opened a short engagement, two nights and a matinee, 8 to what was probably the finest audience of the season. The Devil's Disciple was the opening bill, and Mr Mansfield was seen in a part utterly different from any ever attempted here before, and the great breadth of his originality and versatility was once more clearly in evidence. Mr Mansfield's co. is stronger than usual this year. Mr Andrews makes the most of the part of the stupid younger brother. Mr Johnson was excellent as the minister. Miss Keeler is a winning and pretty young wife, and Miss Clarke as the scolding, hard-hearted mother was so realistically disagreeable that it is a relief to have her die off early in the play. Beau Brummel and A Parisian Romance, which have both been seen here before, will close the engagement. Following Edward Harrigan, Roland Reed, and Courted Into Court, which are the immediate bookings, Managers Paxton and Burgess offer Miss Francis of Yale 14, 15. The Gay Matinee Girl 16, 17, and The Cherry Pickers 18, 19.

Little Lord Fauntleroy is the bill at the Creighton week of 6. Managers Burgess and Woodward have secured the valuable services of Baby Lewis for the title-role. The stock co fill in the remaining parts in a satisfactory manner and business is fine. McCarthy and Reynolds, the Le Roys, and the De Fillipis in specialties were all encored. Week of 13 The Ensign, Tony Wilson, Stine and Evans, Bogert and O'Brien.

Robert Weir, of Omaha, joined the Boston Lyric co here.

Manager Woodward has materially strengthened his stock co. by securing the services of Wilson Enos, formerly of the Frawley co., as stage director, and of H. G. Blackmore, also of the Frawley co., and who made a hit as the sergeant in Shenandoah, and who will be the leading character comedian of the Woodward co.

The new railroad time tables, in effect March 6, make it convenient for theatrical cos. to take a train after the evening's performance and reach either Chicago or Denver in time for a matinee performance the following day. This is an advantage that enterprising managers should not overlook.

JOHN R. RINGWALT.

JERSEY CITY.

John and Emma Ray made their first stellar appearance in this city 7-12 at the Academy of Music to good business. A Hot Old Time was the play, which introduced an excellent co. The fun is fast and furious, and the people work hard. John Ray is very good, and the audience did nothing but laugh. Emma Ray's appearance has as much to do with the success of the performance as her part. She has a ponderous voice, and lines have been written to suit it. John C. Leach plays a henpecked husband in a natural manner. Gilbert Girard as a dude is all right and his specialty is up to-date. Madeline Marshall and Kittie Nelson do a neat specialty and receive a number of encores. Bernard Dyllyn is an excellent baritone and adds life and go to the play. Cumberland '61 14-19. The Widow Jones 21-26.

The Lenten attraction offered by Manager Frank E. Henderson matinee and night 6, the cinematographe production of the Passion Play, was satisfactory to all concerned.

Sixty-five boys and girls from the almshouse of this county attended a performance of The Real Widow Brown at the Lyric Theatre, Hoboken, matinee 5 as the guests of Manager and Mrs H. P. Soulier. During the performance Mrs. Soulier gave each boy and girl a bag of candy.

A Hot Old Time will close its season of forty weeks June 5, when Mr. Selden will go to Europe for five weeks of rest. He has promised to bring Treasurer Harry Hyams, of the Academy of Music, a few pictures for his album, which has been seen and admired by a number of managers and agents. The Rays will play a third return engagement at Pittsburg, Pa., 14.

Madeline Marshall, of the A Hot Old Time co., celebrated her birthday 11. Her friends assisted in a pleasant after-the-show celebration.

Selene Johnson, of the Frawley Stock co., arrived home here 8 and reports an excellent season of eleven months. A reception is being prepared by her friends.

Jersey City Lodge of Elks, No. 211, held a special session 10 and initiated Wilbur Collins, a member of Go-Won-Go-Mohawk co., for Hoboken Lodge, No. 74. The latter lodge had a theatre party at the Lyric Theatre 9, and Charles W. Charles, a member of the order, entertained the visitors in a royal manner.

Fanny Davenport in Fedora and La Tosca will probably be the attraction at the benefit of Jersey City Lodge, No. 211, this season.

WALTER C. SMITH.

ATLANTA.

Lee, the hypnotist, closed a very successful week 5 at the Lyceum. Dr. Lloyd Cooke delighted a good house 6. Pudd'nhead Wilson was the bill 7, 8. This co., headed by Theodore Hamilton, and Joseph Jefferson, Jr., drew three large houses at the Lyceum, although it had been here once before this season. It is one of the best on the road and pleases everybody.

The Merry Widows closed week of 5 at the Imperial, where they did a very good business. The co. is above the average and deserves success.

Maude Granger will open at the Lyceum 9-10.

Manager Smith, of the Imperial, announces several good attractions for the Spring.

JOHN H. THOMPSON.

ST. PAUL.

The three performances given by Richard Mansfield at the Metropolitan Opera House Feb 28-2 were a dramatic treat to St. Paul theatregoers, drawing full houses. A capable co. presented The Great Diamond Robbery 3-5 to good audiences. Maurice F. Drew did excellent work as Dick Brannigan, the detective. Jennie Reiffarth's impersonation of Fraulein Rosenbaum was strong and effective, an impressive character well portrayed. Harriet Sterling, Lizzie May Ulmer, Edwin Meyer, J. W. Benson, Frank Durant, Mark Bennett, and George F. De Vere well sustained their roles. Neva Harrison as Mary Lavelot does commendable work. Jessie Ralph in her coon song and dance won hearty applause. The recital given by the famous pianist, Franz Rummel, 5 was a rare treat to our music loving people and drew an exceptionally large attendance of musical devotees.

A Stranger in New York was presented by a very clever co. 6-9 to large and delighted audiences. It scored a pronounced success. The scenery is attractive, the costumes exquisite, the ladies pretty, bright and clever. The specialties are very cleverly given. Joseph Coyne in the title-role is cast fittingly. Anna Boyd, ever bright and clever, is charming in the role of Hattie. Harry Rogers is exceedingly good in the character of I. Collier Downe. Charles Dungan, John Dudley, Steve Maley, W. H. Hatter, John Mitchell, and Camille Cleveland sustained their roles commendably. The McCoy Sisters contributed excellent terpsichorean specialties in a very graceful manner. Boston Lyric co. 10-16.

Faust was presented by Lewis Morrison at the New Grand Opera House 6-12. Ole Olson 14-19.

Paul Dresser author of "On the Banks of the Wabash" and other popular songs, was in the city 3. Mr Dresser visited the Metropolitan Opera House the same evening during the performance of The Great Diamond Robbery. A member of the co. sang "The Wabash" with good effect.

GEORGE H. COLGRAVE.

DETROIT.

At the Empire Theatre was Miss Francis of Yale, which occupied the house 3-5. It was the first time that this farce of Michael Morton's was put on in Detroit, and it did fairly well in the way of business and received much commendation in the way of praise at the hands of the press. Etienne Girardot plays the title-role. He is a good comedian, but the honors must be divided between him, Idalene Cotton, Gertrude Homan, Agnes Rose Lane, Fanny Young, Lavinia Shannon, Raymond Copp, and George F. Farren, every one of whom played parts very cleverly. Louis Grisel, who was stage-manager, also took care of a butler's part in the play in a very correct style. The theatre will be closed 7-12. Burton Holmes will deliver a series of illustrated lectures 14-16.

The Herrmann the Great co. is the bill at the Lyceum 6-12. The co is headed by Leon and Adelaide Herrmann, and the programme furnished is an exceedingly interesting one. Leon Herrmann, although not up to his uncle, the famous magician, in the mystic art, can give some very clever exhibitions. He is ably assisted by Adelaide Herrmann, whose dancing is one of the particularly enjoyable features of the entertainment.

On the Suwanee River is at Whitney's 6-12. It is an exceptionally good play of its particular kind, and is being largely patronized in Detroit this week. The play itself tells an interesting story in a clever manner, and in addition the dancing is of a high order. Moreover, the co is excellent, containing such well-known players as Joseph Callahan, Marie Wellesley, and Mrs. Milt G. Barlow. Others in the cast are Harry Steadman, Arthur Ford, W. E. Porter, Richard Obee, and Florence Gerald.

Irwin Brothers' Venetian Burlesquers are at the Capitol Square 6-12.

KIMBAL.

COLUMBUS.

At the Southern The Sunshine of Paradise Alley played to good business 3-5. The scenery and scenic effects were of the best, and the cast was all that could be desired. The many friends of H. W. Frillman gave him an enthusiastic welcome to his home city. The Girl from Paris gave us return date 7-9. Taking the co. as a whole, it was not up to the standard of the other, and business was consequently light. E. S. Willard 10-12. Fanny Davenport 14-16.

The stock co. at the Grand presented Men and Women 7-12 in their usual efficient manner, Ben Graham, Will Dean, and Robert Rogers being splendid. Kate Blancke as Agnes Rodman gave an artistic piece of work in a most finished manner. Anne Blancke and Caroline Knowles did themselves and their roles justice. Since becoming stage-manager, Will Dean and Harry Leigh and his able corps of assistants are giving us some of the most elaborate settings ever seen here. Two new members appeared week 7, Jay Quigley and Sherlock Wilcox, both being well received. Held by the Enemy 14-19.

McFadden's Row of Flats did a good business at the High Street 3-5. The co is good. Misco's City Club gave their burlesques and specialties in a pleasing manner to fair business 7-9. Faust 10-12. Star Specialty co. 14-16. Gay Masqueraders 17-19.

Mrs Salvini is in the city looking over her late husband's effects, which were stored here. H. W. Frillman, late of The Sunshine of Paradise Alley co., is at his home, having severed his connection with the above co. 5.

Louise Mackintosh and Charles Wyngate, of the Neill Stock co., Cincinnati, visited their many friends here 6.

Otto Armbruster is in Springfield, Mass., painting some new scenery for the Grand Opera House.

J. B. DAVIS.

NEW ORLEANS.

Margaret Mather in her much advertised and beautiful production of Cymbeline was the offering at the Grand Opera House 6-12. Our public has seen Shakespearean productions presented by great artists, and otherwise, and it is but proper to state that when in the hands of competent people the immortal bard's plays always draw well. The theatregoers here love and always will love Shakespeare, and never surfeit of him, notwithstanding the adverse opinion of certain critics. Cymbeline has never been seen here before, and Miss Mather's production comes in the nature of a rare treat. Too much praise cannot be given the artiste and her supporting co., and as for the stage mountings, accessories and properties, they are gorgeous in the extreme. Of the several attractions here this week Cymbeline has done the lion's share of the business so far. Brother for Brother 13. Nat Goodwin 20.

The Cat and the Cherub and A Gay Deceiver, in conjunction with the celebrated Anna Held, were a good drawing card 6-12. The Cat and the Cherub was well received, but A Gay Deceiver did not seem to please. The introduction of Miss Held during one of the intermissions was the event of the evening. There being a large French speaking population here, the little French lady was soon in touch with her audience and she became the recipient of most flattering applause. The Girl from Paris 13. Baldwin-Melville co. for four weeks 20.

Donnelly and Girard in The Geezer, one of the funniest plays seen here this season, did a very satisfactory business during an engagement of one week 6-12. The Girl I Left Behind Me 13.

J. MARSHALL QUINTERO.

PORTLAND, ORE.

At the Marquam 3-5 A Bachelor's Honeymoon, with George F. Nash, Robert Paton Gibbs, Horace Thrum, William Winter Jefferson, Virginia Jackson (a clever little woman and very popular with Portlanders, having been two or three seasons at Cordray's), and Nita Sykes, members of the co. worthy of mention, was well attended.

Cordray's dark week ending 5.

H. A. Webber, musical director of the Marquam orchestra, organized here 4 a sixteen-member co. of women mandolinists. The co. expects to soon begin

a tour of the principal coast cities, thence East, staying for a week or two at the Omaha Exposition.
O. J. MITCHELL.

KANSAS CITY.

The annual engagement of Roland Reed at the Coates Opera House 7-9 introduced his new play, A Man of Ideas. This play presented Mr. Reed in the role of a boomer or promoter, and afforded him a happy opportunity to show his powers in producing a character replete with smart sayings and full of life and vivacity. The play, however, has not the coherence and strength of the other plays in which he has appeared. Isadore Rush, always attractive, was delightful in the part of the Widow Marvel, who was also something of a promoter. The co. was clever and included Monte Donico, Owen Westford, Maude White, and others. The Wrong Mr. Wright was presented at the closing performance of the engagement and business was good. Del Conte Opera co. 14-19.

Courted Into Court proved a strong attraction at the Grand Opera House 6-12. Marie Dressler, who has replaced May Irwin in the leading role, was thoroughly striking and versatile, and in a thousand ways filled the performance with catchy little introductions in the way of songs, dances and other amusing specialties. John C. Rice appeared to excellent advantage, singing as well and dancing as nimbly as ever. Jacques Kruger and John G. Sparks were good. Sally Cohen and others also contributed to the merriment. Under the Polar Star 14-18.

The Chimes of Normandy was put on at the Gillis by the High School Opera co. 11, 12, and the young people distinguished themselves by their excellent work both in singing and acting.
FRANK B. WILCOX.

MINNEAPOLIS.

At the Metropolitan Theatre Richard Mansfield opened a brief engagement 3 in The Devil's Disciple to a large and brilliant audience. Both play and co. were given a very cordial reception. Mr. Mansfield scored a decided triumph, and at the close of the last act was called before the curtain several times. Carrie Keeler was seen to marked advantage, and Miss Clark, Mr. Johnson, and Mr. Forest were excellent. Beau Brummel and Dr. Jekyll and Mr. Hyde 4, 5. The Boston Lyric co. presented Amorita 6 to a good and appreciative audience. The co. is made up of capable people, notable among whom are Clara Lane, who played the title-role with excellent effect; Milton Aborn, whose work left little to be desired, and W. H. Clark, whose Lorenzi was one of the most enjoyable personations ever seen here. Hattie Bell Ladd also deserves mention. A Stranger in New York 10-12.

At the Bijou Opera House McGinty the Sport opened for a week 6 and scored an emphatic hit. Joe Flynn made a favorable impression. James W. Mack as Mike Maloney made the hit of the performance; he is irresistibly funny. Charles H. Boyle filled the tramp part to perfection. Bonita Loring, Carrie Graham, and the Clarisse Sisters contributed taking features. Lewis Morrison in Faust 13-19.

A rumor is afloat that the Lyceum Theatre is to be reopened as the leading theatre of the city, and the Metropolitan thereafter utilized only for a lighter class of attractions. F. C. CAMPBELL.

MILWAUKEE.

The Del Conte Opera co., billed to appear at the Davidson 4, 5, failed to materialize, some trouble at St. Paul between manager and members of the co. being the reason assigned. Cissy Fitzgerald appeared in The Foundling 6. The Sign of the Cross 7-12. The Lilliputians 13-19.

A large and well-pleased audience greeted Tim Murphy in Old Innocence at the Bijou 6. Mr. Murphy depicts the quaint and simple character of Jason Green with much skill and artistic finish. Dorothy Sherrod as Jason's daughter was attractive and displayed much cleverness. Richard Lyle, Frank Coltman, Katherine Stuart, and Olney Griffin furnished excellent support, and the minor roles were ably taken. The performance closes with Mr. Murphy's well-known imitations of famous actors, which he accomplished with remarkable fidelity of finish and detail. Hogan's Alley 13-19.

The Milkmaid of Schoeneberg was revived at the Pabst Theatre 6, with Emma Borowska in the title-role. A large and most appreciative audience was present. Der Compagnon will be given 9. Renaissance 10. The Damrosch Grand Opera co. will appear 23.

A new scale of prices went into effect at the Davidson 7, the former charges, $1.50, $1, 75, 50 and 25 cents, being now fixed at $1, 75, 50 and 25 cents. Lyceum dark. C. L. N. NORRIE.

PITTSBURG.

East Lynne, with one of the strongest casts ever seen here, was presented at the Bijou 7 to a crowded house. The Castle Square Opera co. will follow 14 for two weeks.

The Social Swim was presented at the New Grand Opera House by the stock co. 7 to good attendance. The vaudeville bill was particularly strong. Next week Queenie will be given by the stock co., and in the vaudeville list will appear Joseph Kohen, Dixon, Bowers and Dixon, Smith and Campbell, Hilda Thomas and Frank Barry, Bessie Searles, and Val Vino.

The Rays will open at the Duquesne Theatre 14, presenting A Hot Old Time.

Steve Brodie's co opened to large attendance 7 at the Academy of Music. Next Week Robert Fitzsimmons' co.

Wood and Sheppard's Vaudeville co. opened at the Avenue 7 to a good-sized audience. Peters and Greene's Comedy co. follows next week.

The advance sale for the season of opera at the Bijou has been very large.

Frank Daniels comes next week in The Idol's Eye.
E. J. DONNELLY.

PROVIDENCE.

My Friend from India was presented for the first time here at popular prices at Keith's 7-12 by Smyth and Rice's Comedians, and drew good-sized and well-pleased audiences. Arthur Larkin, William C. Mandeville, Ernest Wade, Ada Gilman, and Louise Arnot had prominent parts and played them acceptably. Mathews and Bulger in At Gay Coney Island 14-19.

Isabel Evesson, A. S. Lipman and others appeared in A Southern Romance before small audiences at the Providence Opera House 7-9. The Wedding Day 10-12. Herbert Kelcey and Effie Shannon in The Moth and the Flame and A Coat of Many Colors 14-19.

A large audience greeted the Boston Symphony Orchestra at its sixth concert in Infantry Hall 9. Rafael Joseffy was the soloist of the evening. Theodore Thomas and his fine orchestra, with Ysaye as soloist, will appear 23. HOWARD C. RIPLEY.

CLEVELAND.

Although we are in the midst of the Lenten season, the playhouses have succeeded in doing a good business the past week. At the Euclid The Belle of New York held forth week of 7. Willie Collier in The Man from Mexico 14-19.

The Sunshine of Paradise Alley at the Lyceum Theatre is a bright play, full of singing, dancing and specialties, and pleased large audiences. Hi Henry's Minstrels 14-16. My Friend from India 17-19. McFadden's Row of Flats was at the Cleveland Theatre week 7. When London Sleeps week 14.
WILLIAM CRASTON.

GALVESTON.

Margaret Mather's superb production of Cymbeline at the Grand 2, 3 was a treat, and it is to be regretted that the large attendance was limited to the first performance only. The cast is open to improvement in several instances, but as a whole the production was a genuine pleasure, and will be remembered as one of the events of the season. Next week: Shore Acres, Wang, and The Girl from Paris. C. N. RHODE.

INDIANAPOLIS.

The Belle of New York co. was at English's 3-5. Willie Collier played a return engagement 7, 8; business fair. James O'Neill 10-12.

Faust is playing a return engagement at the Park 7-9. Two Little Vagrants 10-12. W. W. LOWRY.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Grambs and Theiss, lessees): E. S. Willard and an excellent co. gave satisfaction in The Middleman 1. Anna Held drew a large audience 3; she was supported by a strong co.; Miss Held's singing, however, was a disappointment. Rice's Comedians 4, 5 in A Night at the Circus and Fun on the Bristol to good business; performances poor. Punch Robertson co. 7-12.==ITEM: W. C. Harris, treasurer of O'Brien's Opera House, mysteriously disappeared 2. An investigation proved accounts to be short. The amount, however, was very small. W. C. Gardner, assistant treasurer, was appointed temporarily to fill the vacancy.

MOBILE.—THEATRE (J. Tannenbaum, manager): E. S. Willard 28 was accorded a warm reception and played to good audience in The Middleman; Mr. Willard's every appearance on the stage was a signal for applause; Maude Hoffman and R. Davenport deserve special mention. Pudd'nhead Wilson, with Theodore Hamilton in the title-role, to light business 1, 2, gave satisfaction. Donnelly and Girard in The Geezer to good houses 4, 5; some good specialties are introduced and play gave satisfaction. Oliver and Kate Byron in The Ups and Downs of Life to small house 7; performance pleased. A Night at the Circus 9-11. The Girl I Left Behind Me 12.

MONTGOMERY.—MCDONALD'S THEATRE (G. F. McDonald, manager): Pudd'nhead Wilson, with Theodore Hamilton in the title-role, to fair and pleased audience 3. The Charles C. Vaught co., supporting Lillian Tucker, to fair business Feb. 28-2 and 4, 5.==MONTGOMERY THEATRE (S. E. Hersher and Brother, managers): Donnelly and Girard presented The Geezer to fair house 3. M. E. Rice's Comedians presented A Night at the Circus 7 and Fun on the Bristol 8; business fair. The Girl I Left Behind Me 10. Brother for Brother 11, 12.

ARIZONA.

TUCSON.—OPERA HOUSE (A. V. Grossetta, manager): Clara May Russell in recitations 18.

PHOENIX.—OPERA HOUSE (S. E. Patton, manager): Edna Paige Feb. 28-5; light business.

ARKANSAS.

VAN BUREN.—OPERA HOUSE (H. A. Britt, manager): Sharpley Lyceum Theatre co. 14-19, except 16. Veriscope co. 16.

PORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): German Vaudeville co. Feb. 28-5 to packed houses. Sharpley Lyceum co. 7-12. Vitascope 15. A Night Off 18. Wang 21.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Primrose and West's Minstrels gave a great show Feb. 28-2 to large business; George Primrose and George Wilson, who are great favorites here, scored heavily in their specialties. Janet Waldorf closed a short engagement 5, appearing in The Hunchback and Ingomar to fair houses. Black Patti's Troubadours 7-12. Marie Wainwright 14-16. Anna Held 22, 23.==BURBANK THEATRE (John C. Fisher, manager): The Elleford co. presented A Runaway Wife and The Fire Patrol in a capital week ending 6 and will close their engagement 7-12 in Mrs. Partington, A Lost Paradise, Ten Nights in a Barroom, and The Corner Grocery.==ITEMS: Arthur Seymour, with Primrose and West, met with a serious accident during the opening performance here. In attempting his leap backwards from a table over seven chairs he struck the last chair with his body, breaking three ribs and injuring himself otherwise to the extent of several weeks in the hospital.—Fred Belasco, manager of the Alcazar, San Francisco, is here for a few days under the protection of Manager Fisher, of the Burbank.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gotlob and Co., lessees): Black Patti's Troubadours 3, 4; excellent co.; to capacity each evening; the Black Patti and Ernest Hogan made decided hits. Marie Wainwright 7, 8. The Bostonians 14-18.==THE OAKLAND (J. J. Collins, manager): Mahara's Minstrels 1-7; S. R. O. every night; receipts largest of season; general satisfaction. William Brewer co. 7-14.==ITEMS: Guy Smith has accepted the position of assistant treasurer at the Macdonough.—William Brewer, of the Gleason-Brewer Dramatic co., has organized a co. of his own and will commence an extended engagement at the Oakland 7.

COLORADO.

CRIPPLE CREEK.—GRAND OPERA HOUSE (U. G. Danford, manager): Grau Opera co. 2, 3; poor business. The Mysterious Mr. Bugle 6; good house. Our Flat 9. Richards and Pringle's Minstrels 13. Edward Harrigan 16.==BUTTE OPERA HOUSE (J. F. Vardaman, manager): Dark.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, lessee and manager): Jules Grau Opera co. Feb. 28 in Boccaccio; good performance and house. Our Flat 3; performance fair; poor house. A Jay in New York 10. Under the Dome 17. Edward Harrigan 19. 1492 25.

LEADVILLE.—WESTON OPERA HOUSE (Mrs. L. Weston, proprietress): Jules Grau Opera co. 1; crowded house; dissatisfied audience. Our Flat 4 entertained a small house. The Mysterious Mr. Bugle 9.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Town Topics Feb. 25; fair business; performance up to date. Our Flat 2; light business. The Mysterious Mr. Bugle 10. Georgia Graduates 28. Black Patti's Troubadours 29.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Houseley-Hartley co. 8. Our Flat 14. F. Marion Crawford 17.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Lillian Russell, Jefferson D'Angelis, and Della Fox in their new opera, The Wedding Day, 7. U. T. C. 8; packed house. Gounod Society filled the theatre 9. Primrose and West's Minstrels (return engagement) 10; audience delighted, and the receipts brought a glad smile to the face of Mr. West. Julia Marlowe 11, 12. Passion Play 14-19. Siloti 15. The Sporting Duchess 17. The Heart of Maryland 21-23. Sousa's Band 24. Secret Service 25. E. H. Sothern 28. Business at the Hyperion has been simply immense thus far during the Lenten season; there have never been so many out of town theatre parties.==GRAND OPERA HOUSE (Starr and Breed, managers): A Railroad Ticket, headed by Burt Haverly, did a capital business 3-5. The Electrician 7-9 filled the house nightly. City Sports 10-12 was no exception to the rule for good business, and found the Grand a money maker. The Drummer Boy of Shiloh by G. A. R. 14-19. Tennessee's Pardner 21-23. John L. Sullivan co. 24-26. Side Tracked 28-30. Business since Lent began has been phenomenal.==ITEMS: The Jewish sacred concert at the Hyperion 6 filled the house.—The annual entertainment of the Wolfe Tone Club at the Grand 6 was most enjoyable and every seat was taken.—Mrs. Starr, wife of E. W. Starr, manager of the Grand, is visiting relatives in New York.—The Dickey Club gave a crab supper at the residence of John Hendricks, treasurer of the Grand, 6. The supper was given in honor of Mr. and Mrs. C. W. Breed, of the Grand Opera House.—Mrs. Van Buren, wife of Manager Van Buren, of the Hyperion, has been in New York for a few days.—The Elks gave a social in their new lodge rooms 10.—Maude Daniels, of the Wilbur Opera co., entertained Mrs. Jean Jacques, of Waterbury, during the co.'s engagement at the Hyperion. Miss Daniels is the treasurer of the co.—The sacred cantata, Belshazza, recently given for charity, was a great success. Joseph Criddle, press agent for Poli's Wonderland and dramatic critic of the *Leader*, sang the title-role most artistically.—Manager Poli will, it is rumored, commence work upon his new theatre, to be erected on Church Street, at the rear of the present Poli block, next month. The theatre will be most complete in detail and very attractive.—Harry Lacy is in New York considering the advisability of taking out his old success, The Still Alarm.—Mr. and Mrs. G. B. Bunnell, of the Hyperion, who have been living on Crown Street during the Winter, will go to their handsome Southport home in May.—The death of Mrs. Robert Mantell will be felt in this city, where she was a favorite and had a host of friends. JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): A Milk White Flag amused a large audience 4; Frank Lawton as the private repeated his former triumphs. Co. K (local) gave another performance of Shenandoah 5 to large and enthusiastic audience; if possible the play was better than the first production. Della Fox, Lillian Russell, and Jefferson D'Angelis 8 in The Wedding Day; the performance fell below the general expectancy and caused little enthusiasm; Lucille Saunders, whose school days were spent here, received a warm greeting. A good audience laughed at the funny antics of Murray and Mack in Finnigan's Courtship 9. Julia Marlowe was greeted by an audience that filled every seat 10, when she presented The Countess Valeska, which received the universal approval of the immense audience. Primrose and West 11, 12. A Southern Romance 14. The Sporting Duchess 15, 16. At Piney Ridge 17. Digby Bell 18. In Old Kentucky 19. Secret Service 21-24. E. H. Sothern 25. The Heart of Maryland 28.==HARTFORD OPERA HOUSE (Jennings and Graves, managers): A capable cast gave The Heart of Chicago a good presentation 4, 5 to large audiences. Darkest Russia did big business 7, 8; it was finely mounted; cost above the average. A Railroad Ticket (return date) 9, 10; fair business. The Electrician 11, 12. Side Tracked 14-16. Black Crook 17, 19. A Bunch of Keys 19.==ITEMS: Frank Lawton joined the A Milk White Flag co. 4 at short notice and played his old part of the private with his customary drollness. He is an old Hartford boy, and he and Lew Dockstader made their first appearance as a song and dance team at a boys' minstrel show when they were still at school here.—Arthur Dockstader, cousin of Lew Dockstader, advertising agent at Parsons' Theatre, has been presented by some newspaper friends with a silver lithograph hammer. A. DUMONT.

BRIDGEPORT.—PARK CITY THEATRE (W. L. Rowland, manager): Washburn's Minstrels 2, 3 averaged well. R. E. Graham headed a good cast in The Pacific Mail 7, and the performance was so good that Manager Rowland induced them to cancel their outside date 8 and play another night here. Darkest Russia 9, 10. A Railroad Ticket (return date) 12. At Piney Ridge 14-16. A Southern Romance 19.==SMITH'S AUDITORIUM (Edward C. Smith, manager): Ada Bothner's annual engagement in A Bunch of Keys did good business 3-5. Flynn and Sheridan's City Sports gave a good burlesque show 7-9 and had big houses. Martin's U. T. C. 10-12. The Spooners in repertoire 12-19. John L. Sullivan co. 21-23.

WATERBURY.—POLI'S THEATRE (Edward Goodman, manager): The Gormans in Mr. Beane from Boston presented an enjoyable entertainment to a fair audience 4. The Sporting Duchess, with Ffolliott Paget in the title-role, 5; large audiences. Cecil and Edna May Spooner and their co. opened for a week 7 to big business.==JACQUES' OPERA HOUSE (Jean Jacques, manager): A Railroad Ticket pleased large audiences 7, 8. Walter Perkins, supported by a good co., in My Friend from India to a delighted audience 9; it was given as a benefit for the employes of the theatre and the house was crowded. Murray and Mack 10.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Washburn's Minstrels 4, 5; good business. The Sporting Duchess 7, 8; Ffolliott Paget was most commendable; co. is well balanced and deserved the large business received. Richards and Canfield 17. In Old Kentucky 18.==ITEM: Owing to the coming of The Sidewalks of New York co. John E. Sheehan spent a few days at his home in this city. Mr. Sheehan has signed with Joseph Murphy for his New York engagement.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Murray and Mack presented Finnigan's Courtship 8 to fair business. A competent co., headed by Ffolliott Paget and Franklyn Roberts, presented The Sporting Duchess 9 to the capacity, giving satisfaction.==MCDONOUGH THEATRE (J. C. Southmayd, manager): Dark.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Katherine Rober ended a week of good business 5; the plays were fairly presented. Miss Rober making a favorable impression. The Wedding Day 9. Primrose and West's Minstrels 16. Secret Service 18.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Martin's U. T. C. 7; breathing room only; largest audience of season; the dancing of Baby Beatrice deserves special mention. A Southern Romance 10. Finnigan's Courtship 14.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Andrews Opera co. to large houses 7, 8; performances excellent. Primrose and West's Minstrels 9; S. R. O.; good performance. A Railroad Ticket 11. The Sporting Duchess 18.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Katherine Rober commenced a week's engagement 7 and has been playing to good business and giving satisfaction. Primrose and West's Minstrels 17.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Graham's Southern Specialty and Cake Walk co. drew good houses 4, 5; they also broke the record at Danielson, Conn., 3; audiences pleased. Turn of the Tide (local) 26.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Bennett and Moulton Repertoire co. 7-12, presenting first half of week Darkest Russia, Before the Enemy, and All the Comforts of Home to large business, giving satisfaction. The Sporting Duchess 14. Murray and Mack 15.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): Murray and Mack in Finnigan's Courtship pleased a large audience 7. Martin's U. T. C. to large business 9. Corse Payton Comedy co. 14-19.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): My Friend from India 16. Sousa's Band 23.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): Guy Brothers' Minstrels 5; fair business. The Prisoner of Zenda 7; packed house. The Old Homestead 11. The Brownies 12. A Guilty Mother 14. The Sages 17-19.

FLORIDA.

TAMPA.—AUDITORIUM (John N. Phillips, manager): The Girl I Left Behind Me 7. James Young in Hamlet and David Garrick 8, 9; fair business; performances good. The Prodigal Father 10. Oliver Byron 11, 12.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Klimt-Hearn co. Feb. 28; good business. Oliver Byron 8. The Girl I Left Behind Me 11.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Edwin Travers 5 in The Private Secretary to a delighted audience. James Young 10. The Prodigal Father 11. Rhodes' Merrymakers 14-29.

GEORGIA.

SAVANNAH.—THEATRE (David A. Weis, manager): Donnelly and Girard, with a large and clever co., presented The Geezer to good business Feb 28; Mark Sullivan and Mae Lowery shared honors with the stars. A pleased audience enjoyed the entertainment of Doctor Lloyd Cooke, spiritualist, 1. A Night Off to fair business 2; co., consisting of Thomas McGrath, John Daly Murphy, Donald Bowles, James K. McCurdy, Marie Haynes, Grace Vaughn, and Edythe Totten, was good. The Prodigal Father was seen by a small but appreciative audience 3; inclement weather. Louis James, supported by an admirable co., including Barry Johnstone, Collin Kemper, Gilbert Gardner, Norman Hackett, Mary Emerson, and Mrs. Wells, in Julius Cæsar and A Cavalier of France 4; artistic success. The Girl I Left Behind Me 5. Pudd'nhead Wilson 11, 12 canceled. The Private Secretary 10-12. Klimt-Hearn co. 14-17.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): The Girl I Left Behind Me 1. Donnelly and Girard in The Geezer 2 pleased a fairly good house. Boston Ideals 5 gave a delightful concert; well received. A Night Off 7 was creditably presented to a small audience. Louis James 8. Karges Concert co. 10. Elks' Society Circus 12. The Merry Widows 14-16.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, lessee and manager): Frank Jones in Old Farmer Hopkins 2; fair business. A Night Off 10. Margaret Mather 24.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): The Girl I Left Behind Me F. b. 28. Theo. Hamilton and a splendid co. in Pudd'nhead Wilson delighted good audience 4. Night Off pleased a small audience 5. Cora Van Tassell 7-12. Margaret Mather 16. The Prodigal Father 17. James Young 18.

MILLEDGEVILLE.—OPERA HOUSE (Walter Paine, manager): Love's Triumph (local) 4; audience pleased. Arden the Great 8, 9; excellent performances. Merry Widows 11, 12.

AMERICUS.—GLOVER'S OPERA HOUSE (George H. Fields, proprietor): Pudd'nhead Wilson, with Theodore Hamilton, 5; large and delighted audience. James Young 12.

GRIFFIN.—OLYMPIC THEATRE (L. Patterson, manager): A Night Off 8.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager): Under the Dome 4 gave satisfaction to a crowded house. A Bachelor's Honeymoon 12. Georgia Operatic Minstrels 14.==SONNA OPERA HOUSE (Peter Sonna, manager): Empire Comedy co. 7-12.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Empire Comedy co. Feb. 28-5 in The Embassy Ball, A Prisoner for Life, Police Alarm, East Lynne, Dad's Darling, and In Old Cuba; business light; co. fair.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, manager): Nellie McHenry 14.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Charles Coghlan 2 in The Royal Box; fair house; excellent performance. The Span of Life 3; fair house; performance good. A Boy Wanted 4 amused a good house. A Contented Woman 5; big houses. Superba 8, 9; S. R. O. Scalchi co. 10. Darkest America 11, 12. Lewis Morrison 28. Fanny Davenport 29, 30.==AUDITORIUM (A. R. Waterman, lessee and manager): In Atlantic City closed a very satisfactory three nights' business with a S. R. O. matinee 5; good performances. Barbour Theatre co. opened 6 for a week to good houses in Brought to Justice, 7 A Cheerful Liar, and 8 Swan from Sweden; co. fair. J. E. Toole 13-16.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George Chatterton, manager): Holden Comedy co. closed a week's engagement 5; S. R. O. every night but one. A Contented Woman 7. Darkest America 10. Madame Scalchi 11. Ferris Comedians 14-19. Hall's Minstrels 21, 22.==ITEMS: Kittie De Lorme, who has been ill, was able to leave with the Holden co. 5.—The ushers have secured Fanny Davenport, who will present La Tosca for their benefit 28.

BLOOMINGTON.—NEW GRAND (J. T. Hendrson, manager): A Contented Woman 4; full house; performance for benefit of stage employes, who realized handsomely. The Geisha, billed for 9, postponed. Agnes Herndon 14-19. Calhoun Opera co. 24-26.==LYCEUM (C. E. Perry, manager): Ferris Comedians opened for four nights' engagement 7 in Greased Lightning to crowded house. Cherry Sisters 12.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Holden Comedy co. No. 2 Feb. 28-5 in Escaped from the Law, Master and Man, White Slave, Alabama, Captain Herne, U. S. A., The Two Orphans, and The Burglar's Wife to crowded houses and gave eminent satisfaction. McGinty the Sport 18. Barber Comedy co. 21. Darkest America 7. Fabio Romani 8.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Holden Comedy co. Feb. 21-26; crowded houses; audiences pleased. The Pulse of New York 3; good house; specialties better than usual. A Boy Wanted 3; good business. Superba 7 pleased a large house. Darkest America 9.

FREEPORT.—GERMANIA OPERA HOUSE (Philip Arno, manager): Mackay Opera co. in Said Pasha before a fair and pleased audience Feb. 24; Elmer E. Thayer, a Freeport boy, played the title-role and was enthusiastically received by his friends. The Hearthstone was presented before a large audience 28; audience delighted. Holden Comedy co. 7-12.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): A Contented Woman 3 to a good house and pleased everybody. Scalchi concert 5. The Geisha 7 canceled. Local minstrels 8; full house; performance good. Superba 10, 11. Holden Comedy co. 14-19. Calhoun Opera co. 21, 22. Darkest America 24. A Hired Girl 28. Agnes Herndon 29-April 2.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Mackay Opera co. in Said Pasha 1 pleased a good audience. The Geisha 4 packed the house and gave satisfaction; Laura Millard, Linda da Costa, Mark Smith, John Park, and Charles W. Swain deserve special mention.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): The Pulse of New York 3; fair house and satisfaction. Frank Wills in In Atlantic City 7; small house; poor co. Ferris Comedians 11, 12. Darkest America 14. J. E. Toole 17.

PARIS.—SHOAFF'S NEW OPERA HOUSE (L. A. G. Shoaff, manager): A Boy Wanted to an excellent house; fair satisfaction. Eunice Goodrich 11, 12, presenting Just a Plain American Girl and Up to Date. Mackay Opera co. 13. Cherry Sisters 16.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Scalchi Concert co. 3. The Span of Life gave satisfaction to a medium house 5. Cissy Fitzgerald 10. Holden Comedy co. 14-19.

EFFINGHAM.—AUSTIN OPERA HOUSE (Warren and Austin, managers): James E. Toole in Killarney and the Rhine 8; poor business. In Atlantic City 11. Eunice Goodrich co. 14.

MT. VERNON.—GRAND OPERA HOUSE (Thomas Manion, manager): A Yankee Drummer 8. Cherry Sisters 12.

MT. CARROLL.—OPERA HOUSE (W. F. Patterson, proprietor): Bruns and Nina 1 failed to appear. Lulu Haigtland's Vaudeville co. 15.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The Hearthstone 3 failed to please a small house.==ITEM: Billy Link's Vaudeville co. disbanded at Belvidere, Ill., 2.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): A Boy Wanted Feb. 28; full house. The Newsgirl 2; poor business and co.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Madame Scalchi 4.

MURPHYSBORO.—LUCIER'S OPERA HOUSE (J. J. Friedman, manager): A Yankee Drummer 7 failed to come or give notice. No bookings.

OTTAWA.—SHERWOOD OPERA HOUSE (C. H. Hodkinson, manager): The Span of Life 6; a large but dissatisfied audience. The Geisha 10.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Devil's Auction pleased a good house 5. Edward Harrigan in Old Lavender gave satisfaction to a large house 6.

ELGIN.—OPERA HOUSE (F. W. Jencks, manager): The Hearthstone 4; fair house; good satisfaction.

TAYLORVILLE.—VANDEVEER OPERA HOUSE (W. H. Kaup, manager): Side Tracked 4; large and pleased audience. J. E. Toole in Killarney and the Rhine 10. Florence Randall Comedy co. 14-19.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Ferris Comedians 2-4 attracted large houses nightly. Charles Coghlan in The Royal Box 5; splendid performance; good audience. Richard Mansfield 12.

PETERSBURG.—OLYMPIC THEATRE (J. W. Williamson, manager): Wagner Concert co. 5; fair house; performance ordinary. The Knowlesa, hypnotists, 7-12. Local minstrels 14.

METROPOLIS.—MCCARTNEY MUSIC HALL (J. W. Gillingwater, manager): Adams Stock co. failed to appear 7.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): Barbour's Comedians finished a week's engagement 5; fair business.

CLINTON.—NEW OPERA HOUSE (John B. Arthurs, manager): In Atlantic City 8, 9; fair business.

INDIANA.

NEW ALBANY.—LYCEUM THEATRE (J. B. Weber, manager): Dark on account of cancellation. John Griffith, booked for 16, postponed. Florence Sidney in Dad's Girl 24. Beach and Bowers' Minstrels 29.==ITEMS: Oscar Eagle and Esther Lyon, of Meffert Stock co., are considering an offer from Jules Murray to assume the leading parts in a traveling stock co. for next season. Mr. Eagle to direct all productions.—The Heart of Chicago co. (Northern) will close its season May 12, after which Allan Hampton will come here to direct the Elks' Minstrels.—C. B. Plaisa, of Beach and Bowers' Minstrels, is here visiting his parents.—Reverend I. B. Timberlake, Grand

Chaplain of B. P. O. Elks, and a former resident of this city, is here visiting friends.—The Goldsmith Sisters, late with Wood and Ward, have joined Grimes' Cellar Door co., opening at Kalamazoo 7.—Lawrence Griffith has received an offer from Walker Whiteside, which he will probably accept.
W. L. GROVE.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): Senter Payton Comedy co. closed a fairly successful week 5, playing The Gold King, The Gambler's Love, and Dora, and The Octoroon under another title; performances poor. When London Sleeps gave satisfaction to a crowded house 7, despite the fact co. could not use their own scenery. The Pulse of New York pleased a fair audience 9; specialties good, especially those of Stella Mayhew and William A Lang. The Real Widow Brown 12. Chimmie Fadden 15. Other People's Money 17.

ANDERSON.—GRAND OPERA HOUSE (J. B Dickson, manager): Katie Emmett in The Waifs of New York pleased a topheavy house 1. Rosabel Morrison in Carmen 2. On the Suwanee River 3; most excellent performance. Faust 5. Henderson Comedy co opened for three nights 7 to fair business; performances fair. The Real Widow Brown 10. Hopkins' Trans-Oceanics 12. A Contented Woman 14. Lester and Williams Specialty co. 15.==ITEMS. Manager Dickson has the house booked solid until April 25.—Fred Truesdell joined A Black Sheep 7.

WABASH.—HARTER'S OPERA HOUSE (Alfred Harter, manager): On the Suwanee River 4; fair business; excellent performance Welsh Prize Singers 18.==ITEM: Launder and Harter will rebuild their theatre this Summer. The size of the ground plan will be 63 x 100 feet. The stage will be 63 feet wide and the proscenium 40 x 45 feet. Seating capacity, 1,250 It will be up to date in every particular, with all latest improvements, and will cost when done $55,000.

RICHMOND.—PHILLIPS OPERA HOUSE (J. H. Dobbins, manager): Mlle. Ani's Monarchs 3; good business; performance satisfactory. Jessie Mae Hall 7-12 opened with Home, Sweet Home to large business Chimmie Fadden 14. Al. G. Field's Negro Minstrels 15. Madame Scalchi 19.==THE BRADLEY (Murray and Swisher, managers): Rosabel Morrison in Carmen 4. When London Sleeps 9. Francis Wilson 15. Thomas W. Keene 17.

SOUTH BEND.—OLIVER OPERA HOUSE (F. C. Nippold, manager): Hopkins' Trans-Oceanics 9; light house; entertainment excellent. Never Again 23.==GOOD'S OPERA HOUSE (J. B. Toms, manager): Peck's Bad Boy to a full house 4; co. good. Side Tracked to a fair audience 8; Jule Walters was the feature, although the specialties were entertaining. A Breezy Time 14.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): The Gibneys Feb. 28-5; fair business. Blue Jeans by a good co. 7 received a hearty welcome from a large audience. A Contented Woman 11.==ITEM: Elk Lodge No. 66, of this city, will initiate a class of fifty March 24. Invitations are out and visitors are expected from many places.

FRANKLIN.—NEW OPERA HOUSE (Will J. Martin, manager): Davis' U. T. C. Feb. 21; S. R. O; performance fair. George Kennan 2; large house. Ariel Sextette 10. Hennessy Leroyle 14. Thomas W. Keene 19. Mackay Opera co. 22. Beach and Bowers' Minstrels 31.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., lessee and manager). Joe Ott in The Star Gazer 2; fair house. Ani's Monarchs 4, 5; poor performances and houses. Katie Emmett in The Waifs of New York 7; light house. Stuart Robson 14. Jessie Mae Hall 16-19. Richard Mansfield 21.

PORT WAYNE.—MASONIC TEMPLE (Stouder and Smith, managers): Coon Hollow Feb. 28; fair business The Missouri Girl 3; On the Suwanee River 5; small audiences. Two Little Vagrants 7. Katie Emmett 8. The Man from Mexico 9. Cissy Fitzgerald 11.

BRAZIL.—MCGREGOR OPERA HOUSE (Operated by the Monk Introduction Co., Bert Heylman, manager): The News Girl 3, 4; deservedly poor business. Senter Payton opened for a week 7 to S R O., presenting The Gold King. Jessie Mae Hall 14, 15. Mackay Opera co. 17. Donnelly and Girard 18.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): Francis Wilson 2 in Half a King; largest paying house in years. Rossow Midgets drew small business 4. Katie Emmett 5 in The Waifs of New York; fair audience. A Contented Woman 10.

EVANSVILLE.—GRAND (King Cobbs, manager): James O'Neill 8. Madame Scalchi 14. Donnelly and Girard 17.==PEOPLE'S (T. J. Groves, manager): Katie Emmett in The Waifs of New York 6; fair house; performance good. A Romance of Coon Hollow 13. J. E. Toole 20.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Coon Hollow 3; fair audience; good performance. The Gold King (local) 5; large house; performance satisfactory. The Real Widow Brown 9. Tulu (local) 10, 11.

NOBLESVILLE.—WILD'S OPERA HOUSE (C. C. Curtis, manager): May Smith Robbins in Little Trixie 2; good house and performance. The Real Widow Brown 11. Other People's Money 16. Mackay Opera co. 25.

GARRETT.—WAGNER OPERA HOUSE (J. W. Wagner, manager): Nashville Students 16.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): The Real Widow Brown 5; crowded house; audience pleased. Coon Hollow 16. Other People's Money 23. Empire Stock co. 28.

VINCENNES.—MCJIMSEY'S THEATRE (Guy McJimsey, manager): Davis' U. T. C. to excellent business 5. Mendelssohn Quartette, booked for 8, canceled. Blue Jeans 12.

PERU.—EMERICK'S OPERA HOUSE (F. G. Emerick, manager): Katie Emmett in The Waifs of New York 4; fair business. New York Theatre co. 7-14; fair satisfaction.

CONNERSVILLE.—ANDRE'S THEATRE (D. W. Andre, manager): The Real Widow Brown 2; large house; excellent entertainment. U. T. C. 17.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Coon Hollow to a large audience 5; good performance. Other People's Money 12. Thomas W. Keene 18. The Old Homestead 22. Holden Comedy co 28-30.

PORTLAND.—AUDITORIUM (Lindamood and Andrews, managers): Coon Hollow Feb. 28; good business; performance fair. Faust 4.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Tennessee's Pardner Feb. 28; fair house. Katie Emmett in The Waifs of New York 2; good house.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Fitz and Webster in A Breezy Time 5; good house; best of satisfaction. Al. G. Field's Minstrels 12. Nashville Students 17. The Real Widow Brown 21.

NEW HARMONY.—THRALL'S OPERA HOUSE (Bish Mumford, manager): Mr. and Mrs. Francis Labadie 10.

FRANKFORT.—COLUMBIA THEATRE (G. Y. Fowler, manager): Coon Hollow 4; fair business; performance did not give satisfaction. Blue Jeans 8 pleased a large house.

KOKOMO.—OPERA HOUSE (H. E. Henderson, manager): Little Trixie 3; poor performance and house. The Pulse of New York 7; good performance; small house.

MIDDLETOWN.—ELLIOTT OPERA HOUSE (Jap Van Matre, manager): Hennessy Leroyle in Other People's Money 19. Coon Hollow 26.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): Devil's Auction 3; performance excellent; S. R. O.; receipts $35. The Tornado did fair business 9.

INDIAN TERRITORY.

ARDMORE.—OPERA HOUSE (H. Aaronson, manager): Edwin L. Barker, impersonator, Feb. 28; good business. This closes the regular season.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): The Dazzler 3 to moderate business The skit was adequately rendered, and has been somewhat improved since its last presentation here. Charles Coghlan in The Royal Box 4 to a fairly good house, but not nearly so large as the performance merited. Mr. Coghlan's rendition of the leading role was superb, and earned him six enthusiastic curtain-calls. His support was exceptionally strong, notably so in Grace Filkins, Harold Russell, Charles Plunkett, and Charles Stanley. A. Y. Pearson's Stock co. week of 7 to large business in the following plays: The White Squadron, Police Patrol, Land of the Midnight Sun, The Midnight Alarm, The District Fair, and She. Richard Mansfield 11 Shore Acres 15.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): South Before the War drew a large audience 1. Lewis Morrison in The Master of Ceremonies 2. Boston Lyric co. presented Maritana in a pleasing manner to fair business 3. Henshaw and Ten Broeck in Dodge's Trip to New York pleased fair-sized audience 4. A Stranger in New York was presented by a capable co. to good business 5; Joseph Coyne, Anna Boyd, and Minnie Bridges were favorites and received merited encores. Richard Mansfield and an excellent co. in The Devil's Disciple 7 drew the largest audience of season; Carrie Keller deserves special mention.

DUBUQUE.—GRAND OPERA HOUSE (William T Roehl, manager): The Geisha 2 proved the prettiest comic opera seen here in many years; co. strong in the chorus and the solos were excellently sung by the principals to good house. Clay Clement in The New Dominion 5; fair house; delighted audience. Shore Acres 7; co. exceptionally strong; good audience.==ITEMS: The Del Conte Italian Grand Opera co canceled 8.—Dubuque Lodge Elks has arranged for a most unique entertainment to be given 10 in celebration of their third anniversary. An informal reception was given in honor of Mr. Clarence Coldren, of The Geisha, at the home of his cousin, Mrs. M. L. Edwards.

CLINTON.—ECONOMIC THEATRE (W. McMillan, manager): The Geisha 3; full house; pleasing performance, Laura Millard, Lin'a da Costa, C. W. Swain, and John Park carrying off the honors; encores plenty. Under the Polar Star 7; large business; fine scenic effects and competent co. Miss Francis of Yale 10 The Bostonians April 2.==DAVIS OPERA HOUSE (William McMillan, manager): Dark.==PEOPLE'S THEATRE (H. F. Tate, manager): Lyceum Comedy co. 6-12 in Unknown, Parted, The Bells, Volunteer, and A Noble Woman, to good business.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): The Nancy Hanks, with Marie Jansen in the leading role, to good business 2. Henshaw and Ten Broeck in Dodge's Trip to New York did light business 7, 8. Edward Harrigan 9. Richard Mansfield 10. Under the Polar Star 11.==GRAND OPERA HOUSE (William Foster, manager): South Before the War to S. R O 4, 5; specialties good. The Dazzler to good business 7, 8.

MARSHALLTOWN.—ODEON OPERA HOUSE (Ike C. Speers, manager): The Dazzler 5; small business; good satisfaction. South Before the War 7; large and pleased audience. Henshaw and Ten Broeck 9 The Cherry Pickers 15. Calhoun Opera co. 17. Shore Acres 18. Miss Francis of Yale 21.==SIEG THEATRE (W. H. Evans, manager): Dark.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Charles Coghlan in The Royal Box 3 drew a very fashionable audience and pleased The Geisha 5, 6; fair patronage; the principal roles were filled by capable parties and performances were very good.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, manager): A. Y. Pearson's Stock co. to crowded houses Feb 28-5. Henshaw and Ten Broeck 10. Shore Acres 16 Miss Francis of Yale 21. A Breezy Time 28. Darkest America 30.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Edward Harrigan in Old Lavender 7; fair house. Shore Acres drew well 9. Henshaw and Ten Broeck 15. Calhoun Opera co. 18. Miss Francis of Yale 22. Roland Reed 30.

WATERLOO.—BROWN'S OPERA HOUSE (C. F Brown, manager): Clay Clement in The New Dominion 1; good house; audience pleased. Elks' Minstrels 4, 5; large houses. Shore Acres 8. South Before the War 10.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): Tim Murphy in Old Innocence 3; good house; splendid attraction.==AUDITORIUM (A. H. Gale, manager): Olga Lorraine in That Girl 2; good attraction; fair house.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Henshaw and Ten Broeck in Dodge's Trip to New York 5; big business and satisfaction. The World Against Her 8. Shore Acres 23.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): Frank E. Long co. 7-12. South Before the War 18.

COUNCIL BLUFFS.—DOHANY THEATRE (George N. Bowen, manager): Calhoun Opera co. 12.

FAIRFIELD.—GRAND OPERA HOUSE (Louis Thoma, manager): The Paiges were greeted with a full house 7.

RED OAK.—EVANS THEATRE (Priessman and Clark, managers): Hyer's co. 7, 8; poor business. Fabio Romani 14.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Hyer's Colored co. 2, 3; poor business and co. The Chimes of Normandy (local) 15.

KEOKUK.—OPERA HOUSE (D. R. Craig, manager): Shore Acres 14. Darkest America 19. Chase-Lister co. 28-April 2.

BOONE.—PHIPPS' OPERA HOUSE (Wiley, Phipps and Kirby, managers): Salisbury Orchestra to small house Feb. 28.

WEBSTER CITY.—WILLSON'S OPERA HOUSE (F. E. Willson, manager): South Before the War 12.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): Agnes Wallace-Villa, with a very satisfactory support, gave us The World Against Her 2, 3, both star and play making a favorable impression; Lucie K. Villa and Frank Kilday deserve special mention. Marie Jansen, who has a warm place in our hearts, returned to us in The Nancy Hanks 4, 5; Miss Jansen's rippling laugh and jovial, spontaneous ways are as fetching as ever; the skit is very funny but does not keep the star before the public half enough to suit us; her support was faultless, Harry Beresford, F. W. Caldwell, Jessie Bradbury, and Mrs. F. A. Tannehill, with several almost equally clever minor people, keeping the fun and laughter up continuously; the performance evening of 5 was omitted in order that the co. might make a jump to Denver. Il Trovatore (local) 7, 8.
THOMAS R. HYATT.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (J. D. Bowersock, proprietor): F. A. Wade's Musical Comedy co. 3-5; good business and co.: Mr. and Mrs. Wade have many friends here, this being Mr. Wade's home. Calhoun Opera co 7 to fair house in La Grande Duchesse; George Lyding and Edward Webb made favorable impressions.

HUTCHINSON.—OPERA HOUSE (W. A. Loe, manager): Calhoun Opera co. Feb. 24; crowded house; gave satisfaction. Edwin Rostell Feb 28, 1 in Richelieu and Hamlet; good business; audience pleased. March 7, 8 (local) Second Regiment Band Minstrels; S. R. O. business. Sharpley Lyceum co. 28-April 2.

WELLINGTON.—WOOD'S OPERA HOUSE (Asa M. Black, manager): John Dillon in Bartlett's Road to Seltzerville Feb. 28 pleased a large audience. A Thoroughbred 4; fair business; co. poor. Uncle Josh Sprucebv 11. Si Plunkard 18.

MCPHERSON.—OPERA HOUSE (J. F McElvain, manager): Edwin Rostell presented Richelieu and Hamlet 2, 3 to small business; co. excellent. F. Emerson Brooks 7.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (M. B Donavan, manager): Calhoun Opera co. presented La Grande Duchesse 6; fair audience.

PORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): The Flints to fair business Feb. 28-5. A Thoroughbred 15. John Dillon 22.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Pyramid Lady Minstrels 3, 4; good houses; performances good.

HOLTON.—HARMON'S OPERA HOUSE (J. H Jarvis, manager): Side Tracked 10; Burke's U. T. C. 15. John Dillon 28.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Warner Comedy co. Feb. 28; fair house. Slayton's Tennesseeans 8.

OTTAWA.—THE ROBRAUGH THEATRE (Charles H. Ridgway, manager): Frank Wade's co 7-9.

LYONS.—BUTLER'S OPERA HOUSE (Fred R. Lutz, manager): Si Plunkard 7.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Blind Boone gave a good concert 4; fair business. A Thoroughbred 5; poor performance; fair business. Si Plunkard 21.

KENTUCKY.

DANVILLE.—OPERA HOUSE (C. T. Veatch, manager): Joshua Simpkins 4; good house; pleased audience. Beach and Bowers' Minstrels 16. John Griffith 22.==ITEM: This has been a most prosperous season, and Manager Veatch has received several return engagements from various attractions.

RICHMOND.—WHITE-BUSH OPERA HOUSE (White and Bush, managers): Reiss and North's U. T. C. 3; poor house and performance. Joshua Simpkins 8 turned them away; good co. and performance. Beach and Bowers' Minstrels 17. Dad's Girl 22.

PARIS.—GRAND OPERA HOUSE (D. C. Parrish, manager): Fields and Hanson's Minstrels 3; fair business; co. very poor. Joshua Simpkins 11.==ITEM: W. H. Davis, of The Fast Mail (Eastern), has arrived home, the co having closed season.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): A Trip to Chinatown 2; good house; audience pleased Murray Comedy co. opened 7 for a week to S. R O.; fair house 8; co. poor. The Lees 28.

FRANKFORT.—CAPITAL OPERA HOUSE (John L. Scott, Jr., manager): Murray Comedy co in repertoire Feb. 28-5, giving satisfaction to good business. Soto Sunetaro 7 Gayest Manhattan 8.

ASHLAND.—THE ASHLAND (W. Meinhart, manager): Hennessy Leroyle and excellent co. in Other People's Money (return date) 2; performance good; audience delighted. Joshua Simpkins 17.

MT. STERLING.—GRAND OPERA HOUSE (W. B O'Connell, manager): Joshua Simpkins 9; fair performance; good house. Beach and Bowers' Minstrels 19. John Griffith 21.

WINCHESTER.—OPERA HOUSE (W. F. Hilton and Co., managers): Joshua Simpkins 10. Beach and Bowers' Minstrels 18.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Beach and Bowers' Minstrels 11.

SOMERSET.—GEM OPERA HOUSE (E. L. Ogden, manager): Joshua Simpkins 5; S. R. O.; audience delighted.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): Baldwin-Melville co. (return engagement) 7-12. Schubert Concert co. 21.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): F. Marion Crawford lectured 1 to good business. The Girl I Left Behind Me 20.

MAINE.

PORTLAND.—THE JEFFERSON (Fay Brothers and Hosford, managers): Sowing the Wind 1, 2. Damrosch-Ellis Opera co. in Tannhauser 8; $3,000 taken at box-office in three hours, breaking record of the house. Ward and Vokes 11, 12. Twelve Temptations 15. Field's Minstrels 17.==THEATRE (Charles C. Tukesbury, manager): Ethel Tucker co. closed a brilliant week 5. Spears Comedy and Dramatic co. 7-12, presenting A Royal Slave, Little Miss Johnston, Only a Jay, Fanchon the Cricket, Monte Cristo, A Noble Revenge, Faust, and Silver Jack; good business. Wilbur Opera co. 21-26.==ITEM: The Columbia Club entertained the Ethel Tucker co. at their rooms 4.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): My Boys 3 to fair business. Ole Olson 5; good house. Frankie Carpenter (return date) 7-12 opened to big business. Twelve Temptations 14. Al. G. Field's Minstrels 19.==OPERA HOUSE: Spears Comedy co. 7 12; good business and co.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Ole Olson to fair business 2; co. and performance fair. The Jaxon Opera co. opened for three nights 7 with Pinafore and Cavalleria Rusticana, pleasing a good audience. Sowing the Wind 21. A Stranger in New York 25.

BATH.—COLUMBIA THEATRE (E. D. Jameson, manager): Burt Haverly in A Railroad Ticket Feb. 23 (worst storm of the season); pleased audience. Twelve Temptations 10. Spears Comedy co. 14-19.

MARYLAND.

FREDERICK.—CITY OPERA HOUSE (P. E. Long, manager): Under the Dome 5; fair business; audience enthusiastic over play and scenic effects. Shannon of the Sixth 15.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, lessees and managers): Himmelein's Ideals Feb. 28-5; good business. Hi Henry's Minstrels gave a good performance 7 to large house. Under the Dome 9. Joe Ott 17.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Under the Dome to a large and pleased audience 7. Dr. Jekyll and Mr. Hyde 11. Joe Ott's The Star Gazer 18.

HAVRE DE GRACE.—CITY OPERA HOUSE (J. H. Owens, representative): My Friend from India 21.

MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): The Geisha to three big houses 4, 5; Virginia Earl rejoined the co. here, and with her and Nancy McIntosh, James Powers, and Julius Steger the audiences were constantly delighted and amused; the chorus, too, was excellent, Primrose and West's Minstrels pleased a large audience 8; Ezra Kendall had hard work getting away from the footlights after his monologue, which was the brightest ever heard here; Will West was, if anything, more courtly and graceful than ever; Billy Rice is improving in his old age, and Carroll Johnson and Falke and Semon bright in their specialties. Julia Marlowe presented The Countess Valeska before a big house 9, and her fine work was rewarded by numerous curtain-calls; the supporting co. is excellent, especially Alfred Kendrick, J. H. Colville, and Maud Monroe. Murray and Mack 12 The Gormans 14. In Old Kentucky 15. Twelve Temptations 19. Sousa's Band 22. Pudd'nhead Wilson 23. Secret Service 26.==NELSON THEATRE (P. F. Shea and Co., managers): A Southern Romance 11, 12. Cinematographe of the Passion Play 14-16. My Friend from India 17.==ITEM: During the second act of Countess Valeska 9 one of the elaborate paper candle shades on the banquet table caught fire. Seeing that she herself could not extinguish it, Miss Monroe seized the blazing shade and bore it quickly to the wings, where a stage hand attended to it.
EDWIN DWIGHT.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Bennett and Moulton Comedy co. Feb. 21-5, entertained a very satisfactory business. The co. is capable and the extra act turns were clever, especially the tramp act of Dan Simons. My Friend from India came again and won further laurels, though the attendance was light. Al. G. Field's Minstrels 9. Ward and Vokes 10. The Tarrytown Widow 11, 12. Sowing the Wind 18, 19.==MUSIC HALL (W. H. Boody, manager): Robin Hood, Jr., 3-5 attracted fair audiences; co. needs strengthening. Fred Rider's Moulin Rouge Extravaganza co. 7-9 gave excellent performances; houses average. Cuerbo and Nolan, Harris and Walters, and Gordon and Lick were especially well received. Twentieth Century Maids 10-12, and Ethel Tucker co. 14-19.==ITEMS: A number of our trusting townspeople regret the sudden closing of the Savoy Theatre.—Again some of our worthy citizens are much incensed over alleged indecent theatrical show bills, and our inspector-general is seemingly much distressed to determine the border line between art and immorality.—Kurt Eisfeldt, the advertising agent of the Opera House, has signed with Ringling Bros.' Circus for the Summer season.—Henry T. Gilday, of this city, has written a tuneful march entitled "Nantasket."—The Doctor was played by amateurs 10.
ORMSBY A. COURT.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Waite Comedy co. began the second week of their engagement 7, changing their repertoire as follows: A Social Highwayman, Men and Women, Hazel Kirke, A Royal Spy, Charity Ball, Beacon Lights, East Lynne, The Inside Track, The Wife, Passion's Slave, Monte Cristo, and Uncle Reuben, with Mr Waite in the leading part; business good. Sousa's Band 18.==ITEM: Manager Waite presented during the engagement here, for the first time, moving pictures of the Passion Play. Mrs. Kate Woods-Fiske gave the descriptive lecture and proved equally as good as in the different parts played by her during the week.

PITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Only a fair-sized audience greeted My Friend from India 4: Walter Perkins and a good co. gave this amusing comedy a fine presentation. Al. G. Field's Minstrels 5; good business; uncommonly strong programme. The London Gaiety Girls 7 had the honor of being the first burlesque show of the season at this house; fair business. Graham's Cake Walk and Specialty co. 14. The Gormans 16. Eagle's Crag (local) 17.==ITEMS: Walter Perkins renewed many old acquaintances while in this city 4.—Mary French Field will appear at one of the local churches 11 and Sousa's Band is booked for City Hall 12.

LYNN.—THEATRE (Dodge and Harrison, managers): Twelve Temptations pleased good business. Corse Payton Comedy co. opened 7 to crowded houses, which promise to continue; co. evenly balanced, with good specialties; scenery best ever seen here with any repertoire co. Repertoire: The Parisian Princess, Flirtation, The Galley Slave, Camille, Drifted Apart, Two Friends, Is Marriage a Failure, My Kentucky Home, Two Nights in Rome, Lend Me Five Shillings, A Yankee in Cuba, A Daughter of the Regiment, and The Plunger. Al. G. Field's Minstrels 15.

HOLYOKE.—OPERA HOUSE (B. L. Potter, manager): Kennedy's Players closed a week 5; satisfactory business. Primrose and West's Minstrels 7; large audience. William West, Carroll and Johnson, Billy Rice, Ezra Kendall, and Alex Cameron were received with special favor. Sousa's Band; large house. The Sporting Duchess 12. In Old Kentucky 14. Murray and Mack 16. Secret Service 17.==EMPIRE (T. F. Murray, manager): Side Tracked canceled 10-12. Charles Fletcher 17 19.

WORCESTER.—THEATRE (James F. Rock, manager): The Pacific Mail, revised and made into a farce-comedy, pleased good-sized audiences 3-5. Maggie Cline was introduced as a special attraction and was warmly applauded. Julia Marlowe presented The Countess Valeska to the capacity of the house 7. The Sporting Duchess had a comfortably large patronage 10.==LATHROP'S OPERA HOUSE (Alfred T. Wilton, manager): The Heart of Chicago did a rushing business 7-12. A Railroad Ticket 14-19

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): The Tarrytown Widow was well received by a good-sized audience 3 George A. Weller in Passion's Slave to fair business 5. Twelve Temptations 7; good performance; big business. Ward and Vokes in The Governors pleased a large audience 8. John Thomas Concert co. 9 to good business. Al. G. Field's Minstrels 10. Rice's Comedians 14-19. Sousa's Band 21. Waite's Comedy co. (return) 22-27. Sowing the Wind 28.

MARLBORO.—THEATRE (F. W. Riley, manager): Al. G. Field's Minstrels 3; good business, giving satisfaction. A Boy Wanted 4, 5 to fair business. The Tommy Shearer co. 7-12 failed to draw. Sowing the Wind 17.==ITEM: The case of Canfield and Richards, defendants in a civil case, was disposed of in the local court, Judge Brigham allowing them to take the poor debtors' oath.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): The Tarrytown Widow with a good co. pleased a fair house 5. Twelve Temptations, presented by Charles H. Yale's co., gave a good performance to a fair house 8; scenic effects fine. Ward and Vokes in The Governors 9; large house; strong co. The Heart of Chicago 22. Sowing the Wind 24. Secret Service 31.

WESTFIELD.—OPERA HOUSE (Clarence Van Deusen, manager): The Gormans in Mr. Beane from Boston 5; fair results; satisfactory performance. Animatoscope (local) 8; packed house; best of satisfaction. My Friend from India 10.==ITEM: Manager Van Deusen gave a reception and supper at the Park Square Hotel 8 to those who took part in the recent benefit given in his behalf by the American Minstrels.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Twelve Temptations was finely staged and costumed and pleased a fair house 2. My Friend from India gave a good performance to light business 4. Rice's Comedians opened for a week in All in the Family to a large and pleased audience 7. The Heart of Chicago 16. Isham's Octoroons 18. Under the Red Robe 23. Murray and Mack 24.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): An excellent concert by Sousa's Band was given 8; large audience. Tommy Shearer co. 14-19.==WILSON OPERA HOUSE (W. P. Meade, manager): The London Gaiety Girls gave fair performances and did big business 8, 9.

PITTSFIELD.—ACADEMY OF MUSIC (M. Callahan, manager): The Gormans in Mr. Beane from Boston pleased a large audience 7. Sousa's Band 9 rendered an excellent programme to one of the largest houses of the season. Local minstrels 17, 18.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (W. H. Bishop, lessee and manager): Pinafore (local) 3; fair house. Graham's Cake Walk co. 11.

TAUNTON.—THEATRE (R. A. Harrington, manager): My Friend from India 7; large and pleased audience. The Tarrytown Widow (return visit) 7 was warmly received by a large audience.

AMESBURY.—OPERA HOUSE (Collins and Bagley, managers): Harry LaMarr in A New England Home 4; fair business. My Boys (return date) 7; S. R. O. Sowing the Wind 10. The Tarrytown Widow (return date) 19.

GLOUCESTER.—CITY HALL: Grand Cake Walk 7 had to refund the money to the fifty or sixty people that attended, as it was not advertised. Ward and Vokes 10 canceled. Al. G. Field's Minstrels 14. Twelve Temptations 29.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Twelve Temptations pleased a large audience 3. Murray and Mack 21.

NEW BEDFORD.—THEATRE (William B. Cross, manager): My Friend from India to small house 4; excellent co. Ethel Tucker co. opened for a week 7 and is drawing large houses.

CHELSEA.—ACADEMY OF MUSIC (Patrick and Reniger, managers): Sowing the Wind 1. Richards and Canfield in My Boys delighted a fair house 8. Fairies' Well 17. The Heart of Chicago 21.==ITEM: John Reniger, junior manager of the local house, went to Montreal 9 on business for his house.

GARDNER.—OPERA HOUSE (George E. Sanderson, manager): Sousa's Band pleased a large house 10; receipts $530. The Gormans 15.

SALEM.—MECHANIC HALL (Andrews, Moulton, and Johnson, managers): Sowing the Wind 11. Waite's Comedy co. 14-19.==CADETS' HALL: Sousa's Band 15.

PLYMOUTH.—DAVIS OPERA HOUSE (Perry and Caverly, managers): My Boys (return date) 9; largest house of season. Richards and Canfield are great favorites here. Murray and Mack 12.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): Neal's Comedy co. 10, 11.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): Sousa's Band 9; S. R. O. My Friend from India 14. The Gormans 18. The Heart of Chicago 31.

MICHIGAN.

GRAND RAPIDS.—POWERS' (O. Stair, manager): Elihu R. Spencer 1, 2 in The Merchant of Venice, Romeo and Juliet, and Julius Cæsar. The plays were mounted well and a good deal of care shown in their presentation. The star is rather crude in some of his work, but has the intelligence and disposition to overcome it. The support was very good. Miss Francis of Yale 11, 12.==GRAND (O. Stair, manager): Veriscope 3, 5; fair audiences. Human Hearts by a good co. 7-9; Hal Reid was especially clever. Side Tracked 10-12.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, proprietor and manager): Side Tracked 9; fair audience; good performance. The Hearthstone 10. U. T. C. 12. The Curse of Gold 15. Greater New York 17. A Breezy Time 18. Never Again 21. Scalchi Concert co 22. Hi Henry's Minstrels 24.==GRAND OPERA HOUSE (F. H. Chase, proprietor): McKauh's co. of Colored Comedians 3-4; fine entertainment; small houses. James B. Mackie in Grimes' Cellar Door 7; fair business; well received.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson, manager): Owing to the late arrival of paper, local management canceled Grimes' Cellar Door, booked for 4. The Tornado 8. Human Hearts 16. A Breezy Time 22.

ANN ARBOR.—ATHENS THEATRE (L. J. Lisemer, manager): Al. G. Field's Minstrels 5; good business. Miss Francis of Yale 7 to almost the capacity; co. and play made a decided hit. Return date booked. Grimes' New Cellar Door 11. Fanny Rice 12. Hearthstone 15.

HUNTINGTON.—OPERA HOUSE (R. D. Smith, manager): New York Theatre co. Feb. 28-5; good business; co. pleased. Fitz and Webster in A Breezy

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NEW TRIUMPHS WILL BE SOUGHT AT—San Diego, Cal., March 14, 15; Riverside, March 16; San Bernardino, March 17; Ventura, March 18; Santa Barbara, March 19; Fresno, March 21; Sacramento, March 22; Ogden, Utah, March 24; Salt Lake City, March 25, 26; Provo, March 28; Grand Junction, March 29; Aspen, March 30; Leadville, March 31; Pueblo, April 1; Colorado Springs, April 2; Denver, Tabor Grand, week April 3; Omaha, Boyd's, April 10, 11, 12, 13; Des Moines, April 14; Burlington, April 15; Peoria, April 16; Chicago, Schiller Theatre, week April 17; Cleveland, Lyceum Theatre, week April 24; Detroit, Lyceum Theatre, week May 1; Toledo, May 8, 9, 10, 11; Columbus, May 12, 13, 14; Pittsburgh, Bijou, week May 15; Baltimore, Holliday St. Theatre, week May 23.

AT HOME— GRAND OPERA HOUSE, NEW YORK CITY

WEEK COMMENCING DECORATION DAY, MONDAY, MAY 30.

The Company will rest during the Summer, and inaugurate the Third Grand Trans-Continental Tour on Sept. 19. Time for Season 1898-99 nearly all filled.

VOELCKEL & NOLAN, Sole Proprietors and Managers,

Personally conducting Company's Tour. New York Office, 18 E. 22d Street.

Time 7; fair business; good satisfaction. Van Dyke and Eaton co. 14-19.

NILES.—OPERA HOUSE (H. E. Robinson, manager): Puck's Bad Boy 3; fair house. The Hearthstone 9. A Breezy Time 17.==PEOPLE'S THEATRE (F. F. Blackett, manager): Grimes' Cellar Door pleased a fair house.

BATTLE CREEK.—HANSLIN'S OPERA HOUSE (E. R. Smith, manager): Al G. Field's Colored Minstrels 3; good and pleased house. Hopkins' Trans-Oceanics 7; best vaudeville entertainment ever here; small house. A Breezy Time 21. Other People's Money 28.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Robert Downing in Damon and Pythias to a large and very appreciative audience 4.

YPSILANTI.—GRAND OPERA HOUSE (Opera House Co., managers): Al. G. Field's Minstrels 7; good show; big house. A Breezy Time 24 Hennessy Larogue 31.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): Miss Francis of Yale 14. Fanny Rice 17. Katie Emmett 28.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Lackie, manager): Hopkins' Trans-Oceanics 8; fair house; audience pleased.

SAULT STE. MARIE.—SOO OPERA HOUSE (C. W. Given, manager): Clay Clement 18. Columbian Comedy co. 21-26.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): Elihu R. Spencer in The Merchant of Venice and Othello to fair houses 4, 5. Porter White in Faust 10.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Robert Downing 2, 3 in The Gladiator and Damon and Pythias gave satisfaction. Grimes' Cellar Door 8. Miss Francis of Yale 10.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Among the Breakers (local) had a big house 7. The Curse of Gold 14.==STAR THEATRE: Dark.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Al. G. Field's Colored Minstrels 9; good business and gave satisfaction. James B. Mackie 12.

MINNESOTA.

MANKATO.—THEATRE (Jack Hoeffler, manager): Lewis Morrison in Faust 5. Park Sisters' concert to capacity 7. The Dazzler 11. Salisbury Orchestra 17. Henshaw and Ten Broeck 19. South Before the War 23. J. J. Lewis 25.

ALBERT LEA.—OPERA HOUSE (J. A. Fuller, manager): Oliver Quartet 7 pleased a fair house. The Pay Train 8. South Before the War 18. Our Flat April 7.

WINONA.—OPERA HOUSE (J. Strasilipka, manager): A crowded house greeted The Geisha Feb 28; fine production. Cissy Fitzgerald in The Foundling 4. Clay Clement 7. Black Trilby 12.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and Montague, managers): Frederick Warde in Virginius 2; small house; best of satisfaction. Tim Murphy 22. Nellie McHenry 26.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Cissy Fitzgerald in The Foundling 3, changed to 14. Park Sisters 9.

PARIBAULT.—OPERA HOUSE (C. E. White, manager): Handy Andy (local) 17. South Before the War 24.

ST. CLOUD.—OPERA HOUSE (E. T. Davidson, manager): Cissy Fitzgerald in The Foundling 3. Ole Olson 12.

ST. PETER.—THEATRE (Hoeffler and Hale, managers): The Pay Train 5; good house; performance satisfactory. The Dazzler 12.

MISSISSIPPI.

McCOMB CITY.—OPERA HOUSE (W. R. Caston, manager): Our Goblins 16. Wang 21.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): Henshaw and Ten Broeck in Dodge's Trip to New York 2; good house. The Nancy Hanks 3; good house.==CRAWFORD THEATRE (E. S. Brigham, manager): Lawrence Holmes Dramatic co. drew good houses 2-5.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): Anderson Theatre co. 3-5 in The World, Stars and Stripes, Lightning Rod Agent, and A Dangerous Woman, at good business. Darkest America 17. Devil's Auction 23.

LOUISIANA.—PARKS' OPERA HOUSE (E. A. Parks, Sr. and Jr., managers and owners): Schumann Concert co. Feb. 28; performance excellent; business light. Andrews Theatre co. opened for a week 7 and is pleasing full houses.

MEXICO.—FERRIS GRAND OPERA HOUSE (Gentry and Worrell, managers): Schumann Concert co. to small house 7; performance deserving of better patronage. Chase-Lister co. 14-19.

PAYETTE.—OPERA HOUSE (Lee Holladay, manager): Edwin Tanner in Dr. Jekyll and Mr. Hyde 2; light business. Mr. Tanner was very good. Side Tracked 9.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Slayton's Tennesseeans 5; fair business. Warner Comedy co. in repertoire 7-12. The Flints 14-19.

SPRINGFIELD.—BALDWIN THEATRE (W. L. Porterfield, lessee and manager): Courted Into Court 5; packed house; delighted audience

FULTON.—GRAND OPERA HOUSE (T. M. Bolton, manager): Chase-Lister co opened 7 to S. R. O.

MOBERLY.—HEGARTY'S NEW OPERA HOUSE (P. Balluran, manager): Chase Lister co. 21-26, except 25, when Remenyi will appear.

MONTANA.

GREAT FALLS.—GRAND OPERA HOUSE (Park and McFarland, managers): Joe Cawthorn, supported by Elvia Crox-Seabrooke, in Miss Philadelphia Feb. 28; crowded house; receipts $755; performance excellent. Nellie McHenry 7. Dan Sully 8, 9. A Bachelor's Honeymoon 21, 22. What Happened to Jones 24.==ITEM: Recent receipts of this house are record breakers. Del Conti Opera co., $1,500; Miss Philadelphia, $755; Ole Olson $650; A Bachelor's Honeymoon, $480.

BUTTE.—UNION FAMILY (Dick P. Sutton, manager): Maloney's Wedding by stock co. to big business Feb. 28-5. Kittie O Connor 7-14.==MAGUIRE'S OPERA HOUSE (John Maguire, manager): Miss Philadelphia 3-5; splendid business. J. J. Corbett 6-9. Nellie McHenry 10 13. Dan Sully 14-16. Frederick Warde 17-19. A Stranger in New York 20-23.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Ben Hendricks and co. in Ole Olson Feb. 28; large and pleased audience. Daniel Sully, supported by strong co., in O Brien the Contractor to a large audience; performance excellent. Frederick Warde 12.

HELENA.—MING'S OPERA HOUSE (John W. Luke, receiver and manager): Ole Olson Feb. 24; good house; fair performance. Miss Philadelphia 1. A Naval Cadet 5. Nellie McHenry 7. Frederick Warde 16. A Stranger in New York 23.

ANACONDA.—THEATRE MARGARET (John Maguire, manager): Miss Philadelphia 2, with Joe Cawthorne, to good business. Nellie McHenry 9. James J. Corbett 10.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): Nellie McHenry in A Night in New York 5; fair house and pleased audience. J. J. Corbett 11.

NEBRASKA.

LINCOLN.—THE FUNKE (F. C. Zehrung, manager): The Spooners Feb. 28-5; good houses; fair entertainments. Calhoun Opera co. 11, 12. Fitz and Webster 17. Shore Acres 25, 26. A Hired Girl 28.==THE OLIVER (John Dowden, manager): A Stranger in New York 2; good house; first-class entertainment. Henshaw and Ten Broeck in Dodge's Trip to New York 3; big house; audience pleased. Fabio Romani 8. Edward Harrigan 11. The Gay Matinee Girl 14. Courted Into Court 15. Our Flat 24. Roland Reed 28. Miss Francis of Yale 29.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Fabio Romani 2; poor business and performance. Monroe and Hart in The Gay Matinee Girl pleased a fair audience 4; deserved better. A Breezy Time 7; poor business; performance inferior.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): Fabio Romani 3; good business and satisfaction. A Breezy Time 8. Cook's Comedians 18.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): The Gay Matinee Girl 12. A Breezy Time 16. Side Tracked 28.

FREMONT.—LOVE OPERA HOUSE (C. A. Osborne, manager): A Boy Wanted to good business 7. The Gay Matinee Girl 11. Spooner Comedy co. 28-31.

FALLS CITY.—THE GEHLING (John Gehling, manager): Agnes Wallace-Villa in The World Against Her 4; good house. The Gay Matinee Girl 18. John Dillon 31.

NEBRASKA CITY.—OVERLAND THEATRE (Carl Morton, manager): Lewis Morrison in Faust 1. Aiden Benedict in Fabio Romani 11.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Al. Field's Minstrels 7 pleased a crowded house. Sowing the Wind 9.==NEW ELM STREET THEATRE: Dark.==ITEM: Manager George S. McFadden, who for the past five months has managed the New Elm Street and won a host of friends here, has severed his connection with that house and will be tendered a testimonial by his brother managers and friends 13. The house is at present tied up, as there are two large suits pending against the owners.

CLAREMONT.—OPERA HOUSE (O. B. Rand, manager): Canadian Jubilee Singers pleased a fair audience 3. A Stranger in New York 18.

NASHUA.—THEATRE (A. B. Davis, manager): A New England Home 5; satisfactory performance; fair receipts. Sowing the Wind 7. Field's Minstrels gave a fine performance to crowded house 8. Weller's Stock co. 11, 12. The Tarrytown Widow 14. Twelve Temptations 17.

BERLIN.—CLEMENT OPERA HOUSE (F. M. Clement, manager): Ed F. Cogley and excellent supporting co. presented Ole Olson to a large and appreciative audience 7. A. Lincoln Kirk 14. Sowing the Wind 23.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): Rice's Comedians closed a week of rather light business 5. Sowing the Wind 7. Twelve Temptations drew fairly 9.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Twelve Temptations 16. Rice's Comedians 21-26.==ITEM: The Elks have secured Pudd'nhead Wilson for their benefit April 21.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Never Again 4; owing to its low tone the play did not please. Sowing the Wind 8; inferior co. A Stranger in New York 21. A Boy Wanted 24.

FRANKLIN FALLS.—FRANKLIN OPERA HOUSE (R. J. Young, manager): A New England Home 8; small business.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): The Tarrytown Widow 16.

NEW JERSEY.

NEWARK.—THEATRE (J. Bard Worrell, manager): The Geisha 7-12; co. includes Nancy McIntosh, Virginia Earle and others of equal note, and with effective costumes and scenery gives a most enjoyable and artistic performance; business very good. Under the Red Robe 14-19.==JACOBS' THEATRE (M. J. Jacobs, manager): Side Tracked 7-12; fair business. My Friend from India 14-19. Andrew Mack 21-26.==WALDMANN'S OPERA HOUSE (Fred Waldmann, manager): Isham's Octoroons 7-12; excellent performances; business opened very good. Hopkins' Trans-Oceanics 14-19. Twentieth Century Maids 21-26.==ITEMS: Flo Irwin was too ill to appear at the matinee of The Widow Jones 2; consequently the audience was dismissed.—Treasurer George W. Jacobs will benefit April 11 with Cumberland '61 as the attraction.—Bessie Belmont joined The Real Widow Brown co. 7. C. Z. KENT.

ELIZABETH.—STAR THEATRE (Colonel W. M. Morton, manager): For Fair Virginia to a fair-sized and pleased audience 8; performance excellent. Digby Bell 16. At Piney Ridge 17. The Geisha 21.==LYCEUM THEATRE (A. H. Simonds, manager): Joseph Green co., presenting The Silver King, Condemned to Siberia, Lend Me Your Wife, The Westerner, A Plain Old Irishman, The Bowery of New York, and For Cuba, did fairly good business 7-12; specialties well received. Carmen 19. My Boys 21. Chas Fitzgerald 26.==ITEMS: The Geisha, dated to appear at the Star 14, changed to 21.—My Friend from India, booked for 19 at the Lyceum, canceled.

PATERSON.—OPERA HOUSE (John J. Goetchius, manager): Waite's Comedy co. in Men and Women, A Social Highwayman, From Sire to Son, Passion's Slave, and McKenna's Flirtations 7-12 to good houses; co. pleased. Parada (local) 14-19.==EDEN THEATRE (H. E. Toovey, manager): Harry Markham Stock co. in The Inside Track, Reddy the Mail Girl, Huldah, and In His Power 7-12 to fair audiences; co. gave satisfaction. Crane's Players 14-19.

PLAINFIELD.—STILLMAN THEATRE (Maze Edwards, manager): Manager Edwards canceled the engagement of the Gonzalez Opera co., who were booked for four performances. The production given 7 was so inferior that Manager Edwards concluded to cancel the rest of the advertised productions. New Henry co. 12. The Geisha 16. Guy Brothers' Minstrels 17. A Gay New Yorker 19.==ITEMS: A long distance telephone has been placed in office of Stillman Theatre.—E. Allen, manager of the Flemington, N. J., Opera House, was in town 10.

TRENTON.—TAYLOR OPERA HOUSE (T. B. Taylor, manager): The Sawtelle co. closed a successful week's engagement 5; S. R. O. The Prisoner of Zenda had a good house 8; performance not equal to last season. The Geisha 15. Digby Bell 17. Robert G. Ingersoll 18. Lillian Kennedy 19. Waite's Comedy co. 21-26.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): The Real Widow Brown 3-5; fair co and business. Conried's Opera co. in Das Modell; satisfactory performance; good audience. Go-Won-Go-Mohawk in Wep-Ton-No-Mah 7-9; fair co. and audience. A Guilty Mother 14-16. The Power of the Cross 17-19.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Markham Stock co. Feb. 28-5 in Huldah, The Ladder of Fame, Reddy the Mail Girl, The Inside Track, In His Power, and The Ticket of Leave Man; good performances; fair business. The Real Widow Brown 9; fine entertainment; good house.

ASBURY PARK.—PARK OPERA HOUSE (W. H. Morris, manager): White Crook 8; S. R. O; co. excellent. Real Widow Brown 10. Guy Brothers' Minstrels 15. A Gay New Yorker 18.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): Lilliputian Specialty co. 11, 12. The Geisha 14.

NEW MEXICO.

ALBUQUERQUE.—GRANT'S OPERA HOUSE (L. A. McRae, manager): Philharmonic Orchestra 1; excellent performance; good house. Zamloch 10-12.

NEW YORK.

SYRACUSE.—BASTABLE THEATRE (S. S. Shubert, manager): The Salisbury Stock co. pleased the usual large houses Feb. 28-5 in The Wife; Captain Swift, 7 12, was perhaps their best performance to date, J. Henry Kolker in the title-role being especially clever; business big. Young Mrs. Winthrop 14-19.==GRAND OPERA HOUSE (G. A. Edes, manager): The Power of the Press was moderately well presented to fair business 3-5. The Last Stroke to big upper houses 7-9; co. good. A Bunch of Keys 10-12. Humanity 14-16.==WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): Mrs. Fiske and her splendid co. delighted one of the largest houses of the season 3 in Tess of the D'Urbervilles; the intelligence and originality of Mrs Fiske's art were most favorably commented upon. Sousa's Band pleased a large house 6. De Wolf Hopper 11, 12. Otis Skinner 15, 16. The Herrmanns 17-19.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Lillian Kennedy in A Charity Girl 4; fair house; performance fine.

Humanity 7; small house; deserved far better; co. and performance first-class. A Trip to Coontown 10. A Bunch of Keys 12. Pudd'nhead Wilson 15.==SINK'S OPERA HOUSE (Samuel Cox, manager): Boston Quartette 12. Shannon Comedy co. 21-26.==ITEM: During the performance of Humanity at the Washington Street 7 a can of powder exploded, severely burning Harry P. Rousseau, of the co., and Ernest Sullivan and Frank Wellben, stage hands. Mr. Rousseau was taken to his hotel, where his wounds were dressed. He left 8 for Syracuse to rejoin co. The stage hands are doing well.

ALBANY.—HARMANUS THEATRE (Woodward and Voyer, managers): The Sporting Duchess did a fair business 3. The co. is not as strong as last season. De Wolf Hopper and a strong support sang El Capitan 8 before the largest audience of the season. Lieutenant-Governor Woodruff and a party of legislative newspaper men occupied the boxes, which were decorated with flags and bunting. The opera was delightfully rendered, and in response to a curtain-call Mr. Hopper delivered one of his characteristic addresses. A Southern Romance (for benefit of *Maine* survivors) 24.==LELAND OPERA HOUSE (C. H. Smith, manager): Northern Lights 3-5 to big business; general satisfaction. The King Dramatic co., headed by Kendall Weston and Floy Crowell, began a week's engagement 7, appearing in The Paymaster and The Stowaway. The audiences were large and the performance satisfactory. The specialties between the acts were by William T. Carleton and Bobby Gaylor. The week's repertoire includes Lights o' London, The Power of the Press, Brother for Brother, and The Wages of Sin. Who Is Who 14-16. Humanity 17-19. The Leland will be open all Summer, contracts having been made with the Waite Comedy and Opera cos.==ITEMS: De Wolf Hopper, Manager Stevens, and Manager Voyer were of the party who were entertained by Lieutenant Governor Woodruff at the latter's residence 8.—Manager Fred F. Proctor and his general-manager, Fynes, of New York, were in town 9 to attend legislative hearings.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): The Passion Play 3 to small and disappointed audience. A Milk White Flag 5 pleased two large audiences. De Wolf Hopper, strongly supported, presented El Capitan 7 to a large and enthusiastic audience. Lillian Kennedy 16. The Sporting Duchess 19. Bennett and Moulton Comedy co. 21-26. The Prisoner of Zenda 28.==ITEMS: The Widow Jones and My Friend from India, booked for 8 and 10 respectively, canceled.—Frank Lawton joined A Milk White Flag at Hartford, Conn., 4.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E Clark, manager): Thomas W. Keene, assisted by Charles B. Hanford, in Richard III 3; large house; excellent satisfaction. Sousa's Band was enthusiastically received by a large audience 5. The Curse of Gold 9. The Isle of Champagne 10. Otis Skinner 12.==BIJOU THEATRE (A. A. Penyvessy, manager): O'Hooligan's Wedding drew fair houses 3-5. When His Wife's Away 10-12. Robie's Bohemian Burlesquers 14-16.==ITEM: Charles B. Hanford visited his relatives while here.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Oswoski, manager): Thomas W. Keene in Louis VI. was enthusiastically received by a very large audience 5. Ollie Torbett Concert co had a crowded house 7. Otis Skinner 9 in Prince Rudolph, and was most cordially received. Old Southern Life 15.==ITEM: The house orchestra has been reorganized, and under the efficient leadership of Professor Leo Merriman ranks with the best in Western New York.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): A Bunch of Keys 7, 8, with Ada Bothner as Teddy, pleased fair audiences. De Wolf Hopper in El Capitan 9; S. R. O. Wolford's Stock co 10-12. Kennedy Players 14-19. Ethel Tucker co. 21-26.==RAND'S OPERA HOUSE (Harry G. Rand, manager): Washburn's Minstrels 15, 16.

NEWBURG.—ACADEMY OF MUSIC (F. M. Taylor, manager): The Sporting Duchess 4 pleased a large audience. Graphoscope 7-9; packed houses. Washburn's Minstrels 10, 11 pleased big audiences. Waite's Comedy co. 14-19.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Thomas W. Keene 4 in Richelieu to a large audience; performance first-class. Andrews Opera co. 17. Chauncey Olcott 25.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): Waite's Opera co. 7-12 to good business in Maritana, The Twin Sisters, The Two Vagabonds, Boccaccio, The Bohemian Girl, Fra Diavolo, Olivette, and Paul Jones. King Dramatic co. 14-19.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): A Trip to Coontown 2; good performance and business. The Wizard of The Nile 16.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Josie Mills co. to good business in Maritana, The Twin Sisters, The Two Vagabonds, Boccaccio, The Bohemian Girl, Fra Diavolo, Olivette, and Paul Jones. King Dramatic co. 14-19.

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WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): Little Lord Fauntleroy 1; fair business; co. good. Arnold Wolford co. 17-19.

COHOES.—NATIONAL BANK HALL (E. C. Game, manager): Graphoscope 10-12.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Ollie Akerstrom co. closed a week's engagement 5 in A Waif of London to good business; all plays well presented. Sousa's Band delighted a large audience 7; receipts $740. Lillian Kennedy 14. Pudd'nhead Wilson 16. Tommy Shearer co 21-26.

PORT JERVIS.—GRAND OPERA HOUSE (Jacob Kadel, manager): Comic opera Priscilla (local), under the direction of C. E. Macomber, of Boston, 3-5; large and delighted audiences. Captain Jack (local) 17.

LYONS.—MEMORIAL HALL (John Mills, manager): Richard Golden in The Isle of Champagne 7; good business; opera well staged and scenery handsome.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Pudd'nhead Wilson 8 (return visit); large business, pleasing highly. Humanity 10. Otis Skinner 14. Ole Olson 17. Ward and Vokes 24.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): The Isle of Champagne 5; good performance. Humanity 8. Confederate Spy (local) 17.

JOHNSTOWN.—GRAND OPERA HOUSE (J. E. Barret, manager): Sousa's Band 7; fair business; fine performance. A Bunch of Keys 15. Ryan Comedy co. 21-26.

ODDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): A Stranger in New York, with Otis Harlan and a first-class co., 4; large and enthusiastic audience. Pudd'nhead Wilson 14.

PEEKSKILL.—DEPEW OPERA HOUSE (F. S. Cunningham, manager): Graphoscope Feb. 28-5; big business. Richards and Canfield 22.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): Gorton's Minstrels 9; S. R. O.; show fair. Andrews Opera co. 11, 12. A Guilty Mother 19.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): The Isle of Champagne filled the house 3; performance more than satisfactory. A Trip to Coontown pleased a large audience 5. Maud Hillman co. week 7-12 opened to a crowded house.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Andrews Opera co. 9-11 in Martha, The Bohemian Girl, Cavalleria Rusticana, and The Pirates of Penzance; large and appreciative audiences.

LITTLE FALLS.—SKINNER OPERA HOUSE (H. A. Skinner, manager): Lillian Kennedy 10.==CRONKITE OPERA HOUSE (E. A. Conyne, manager): Graphoscope 17-19.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): Pudd'nhead Wilson 4; big business. Stowe's U. T. C. 9; S. R. O. De Wolf Hopper 16. A Contented Woman 28.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Ollie Torbett co. 9; full house. A Trip to Coontown 16. The Gormans 31.

ONEIDA.—MUNROE OPERA HOUSE (E. J. Preston, manager): A Trip to Coontown (return date) 9; good business. Bob Cole and Billy Johnson in the title-roles kept the audience in good humor and were ably assisted by a good co. Graphoscope 21-23. Washburn's Minstrels 24.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H Benedict, manager): Murray and Mack presented Finnigan's Courtship 4; a large audience; fair performance. A Trip to Coontown 12. Who Is Who 17. A Milk White Flag 23. A Southern Romance 25.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Marshall P. Wilder 7 to a packed house. A Bunch of Keys 9, with Ada Bothner in the leading role, and a capable co., to a large and appreciative audience; specialties above the average. Ole Olson 12. Secret Service 15.

UTICA.—OPERA HOUSE (H. R. Day, manager): Humanity drew fair and pleased audiences 4, 5. Washburn's Minstrels 18, 19. Otis Skinner 22. Ward and Vokes 25, 26.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Edwin Mayo in Pudd'nhead Wilson 9; fair house; best of satisfaction. Humanity 11, 12. Ole Olson 16.

PORT EDWARD.—BRADLEY OPERA HOUSE (M. H. Bradley, manager): House closed indefinitely 9 for repairs.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): Sousa's Band to fair house 4. The Isle of Champagne pleased a fair house 8. Waite's Opera co. 14-19.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. P. Allen, manager): Stetson's U. T. C. 10. Ullie Akerstrom 21-26. Kellar 28. A Black Sheep 31.==ITEM: Manager Allen of late has had a great deal of trouble with cos. canceling at short notice, thereby injuring his business very much.

OLEAN.—OPERA HOUSE (Wagnor and Son, managers): Stetson's U. T. C. 9; fair business.==ACADEMY OF MUSIC (F. D. Leland, manager): Clara Schumann Ladies' Orchestra 10

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Edwin Mayo in Pudd'nhead Wilson drew the best house of the season 5. Ullie Akerstrom co. opened to S. R. O. 7; big houses remainder of week. Darkest Russia 29.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): Sousa's Band 5; good business; excellent satisfaction. Pudd'nhead Wilson 7 pleased a large house. The Isle of Champagne 9; big business; best of satisfaction. Ole Olson 19. Humanity 22.

PLATTSBURG.—THEATRE (Edwin G. Clarke, manager): Daniel Ryan co. 1-5 in Ingomar, Jim the Penman, The Fatal Wedding, East Lynne, and The Circus Girl; good satisfaction and receipts. Ole Olson 11. A Stranger in New York 14.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): Arnold Wolford co. 7-9; light houses; performances fair. Ole Olson 15.

HUDSON.—OPERA HOUSE: Washburn's Minstrels 14.

ONEONTA.—NEW THEATRE (W. D. Fitzgerald, manager): Lillian Kennedy to big business 9; good co; best of satisfaction. A Trip to Coontown 15. Kelly and Mason 18. Andrews Opera co. 21, 22.==METROPOLITAN THEATRE (C. H. McGonegall, manager): Dark.

OWEGO.—WILSON OPERA HOUSE (J. H. Beaumont, manager): Shannon Comedy co. opened for week 7 to large house, giving satisfaction.

NORTH CAROLINA.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): Louis James 12.

GREENSBORO.—ACADEMY OF MUSIC (W. J. Blackburn, manager): Miller, Sisson and Wallace co. 2; fair house; good performance. Louis James 14.

RALEIGH.—METROPOLITAN OPERA HOUSE (George D. Meares, manager): His Excellency 25.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): James J. Corbett in A Naval Cadet 3; large business; receipts $597; Millie James as Dollie Eaton made a big hit and divided honors with the star; The play is well handled by a competent co. and was received with much favor. Frederick Warde 7. Lieutenant Peary 15. A Stranger in New York 17. Nellie McHenry 22. Tim Murphy 23. A Texas Steer 24. A Bachelor's Honeymoon 29.

ALSON BRUBAKER.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): James J. Corbett in A Naval Cadet to S. R. O. 2; receipts $623; satisfactory performance. Frederick Warde in Virginius to fair business 3; besides the very clever work of Mr. Warde, that of Charles Smiley, Emil Hoch, Mortimer Nartini, and Sylvia Bidwell deserves mention. Ole Olson 9. A Stranger in New York 16. Tim Murphy 21. Katie Putnam 23. Nellie McHenry 25. A Bachelor's Honeymoon 30.

JAMESTOWN.—OPERA HOUSE (E. P. Wells, manager): Dan Sully in O'Brien the Contractor gave an excellent performance Feb. 28; Mr. Sully is very clever and his support is fine. Ben Hendricks and co. in Ole Olson 5; performance good. Frederick Warde 8. Lieutenant Peary 17. Nellie McHenry 21. Tim Murphy 23. A Texas Steer 24.

BISMARCK.—ATHENÆUM (J. D. Wakeman, manager): Daniel Sully in O'Brien the Contractor 1; crowded and enthusiastic audience. Ole Olson 4; fair house. Frederick Warde 9. The Hearthstone 14. Nellie McHenry 19. A Bachelor's Honeymoon 23.

GRAFTON.—OPERA HOUSE (W. W. Robertson, manager): Frederick Warde as Virginius 4; good house; Mr. Warde as Virginius is fine.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Francis Wilson (return engagement) 18.==PARK THEATRE (Harry E. Feicht, manager): Irwin Brothers' Venetian Burlesquers 3-5; good business; Helf and Yost, Russell, Odell and Russell numbered among the pleasing specialties; the burlesque, A Trip to Venice, was laughable and well presented, Al. Shean as the Jew doing some fine character work and being exceedingly funny. The Star Gazer 7-9; fair business; Joe Ott and his comedy did not score an emphatic hit; the cast is not to blame for any shortcomings, the comedy being responsible for its deficient properties.==ITEM: Tillyne Russell, of the Venetian Burlesquers, made her first appearance after two weeks' illness at the matinee 3.

J. W. WEIDNER.

URBANA.—MARKET SQUARE THEATRE (E. H. Williams, manager): Robert Downing 12. Walker Whiteside 15. When London Sleeps 25. Cherry Sisters April 4.==ITEMS: Alonzo Williams and Elmer Parlott have left for New York, where they will join Buffalo Bill's show for the season.—Francis Williams has gone South to join the Cooper Circus band.

W. H. MCGOWN.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager): Walker Whiteside in Hamlet, Richelieu, The Merchant of Venice, and Othello 3-5; fair and enthusiastic audiences. Fanny Davenport 17-19.==PEOPLE'S THEATRE (S. W. Brady, manager): Human Hearts to good business 3-5. The White Slave by an excellent co. to good houses 6-9. The Sunshine of Paradise Alley 17-19.==AUDITORIUM: Spiering String Quartette to fair house 4. Fanny Bloomfield Zeisler to slim house 7.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Smith, managers): Peters and Greene co. in Finnigan's Fortune and A Foxy Pair 4, 5; big business. Fanny Rice in At the French Ball 7; large house; performance good. Fields and Hanson's Minstrels 9; big business. Countess Von Hatzfeldt 15. Charles A. Gardner 18. Jessie Mae Hall 21-26. Thomas W. Keene 28.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): Miss Francis of Yale delighted a large audience 2. The Tornado to topheavy house 7; scenic effects wonderful. Elihu R. Spencer in Romeo and Juliet, supported by an excellent co., pleased a fair audience 10. When London Sleeps 12. The Sunshine of Paradise Alley 16. Hi Henry's Minstrels 17. Stuart Robson 19.

TIFFIN.—NOBLE'S OPERA HOUSE (Charles L. Bristol, manager): Colonel Billy Thompson's Triple Alliance pleased a small audience 4. Agnes Herndon opened for a week 7 to full house, presenting La Belle Marie; best of satisfaction; Miss Herndon was taken ill 8 and was unable to appear, in consequence of which no performance will be given until 12.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Mr. and Mrs. Robert Wayne 3-12 opened with The Westerner, followed by The Man from Klondike, Forgiven, The Plunger, The Lucky Ranch, and Inherited; business phenomenal. Fields and Hanson's Minstrels 15. Walker Whiteside 16.==ITEM: Charles Price and May Ashford joined the Wayne co. here.

ZANESVILLE.—OPERA HOUSE (R. D. Schultz, manager): Tennessee's Pardner pleased a fair audience 2. 8 Bells 4 to S. R. O. Rosabel Morrison in Carmen 9. Under the Dome 15.==MEMORIAL HALL (T. F. Spangler, manager): Denier's Comedians 7-12.

SPRINGFIELD.—BLACK'S OPERA HOUSE (Charles Brunner, manager): John Griffith, supported by a good co., gave a splendid production of Faust to a large audience 5. A Black Sheep 9; fair performance; big business. Robert Downing 11. Gay Masqueraders 15. Thomas W. Keene 16. Robert B. Mantell 19

MARTINS FERRY.—NEW OPERA HOUSE (Will A. Miller, manager): Under the Dome 16. Miller-Sisson-Wallace 19. Joshua Simpkins 31.==ITEM: The new big tin mill, which will employ 400 men, is nearly completed. The glass houses are almost ready to resume work, and Martins Ferry is coming back to the prosperous times of yore.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Agnes Herndon closed 5 to good business; plays, La Belle Marie, The Sunny South, A Wife's Honor, A Night's Frolic, The Jealous Mrs. Brown, The Great Brooklyn Handicap, and Saved from the Flames. Blue Jeans 21. Francis Wilson 23. Katie Emmett 30.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): 8 Bells 5; large audience; good attraction. Blue Jeans 8 canceled. Under the Dome 14. Kellar 18. Robert Downing 23. The Heart of Chicago 29. Rosabel Morrison in Carmen (Harry Nye, manager) 30.

GREENFIELD.—OPERA HOUSE (Heidingsfeld and De Poy, managers): Willis Irwin 24. Stetson's U. T. C. 30. Macauley-Patton co. April 4-9.==ITEM: Owing to the temporary closing of Wilson Theatre co. at Oil City, Pa., caused by burning of Opera House 10, Earl De Poy, of the co., is home for a few days.

LIMA.—FAUROT OPERA HOUSE (Howard G. Hyde, manager): Egypta (local) 3-5; pleasing performances; packed houses. Walker Whiteside 10. Cissy Fitzgerald 12. Francis Wilson 14. Stuart Robson 18.==ITEM: Manager H. G. Hyde, who has been very ill for the past month, is able to be about again.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Ayres, manager): Colonel Billy Thompson's Triple Alliance 24.

UPPER SANDUSKY.—OPERA HOUSE (Virgil H. Gibson, manager): Sadie Raymond in Daisy the Missouri Girl Feb. 19; small house; good performance. A Breezy Time 28; packed house; pleasing performance. Walker Whiteside 7. Colonel Thompson's Triple Alliance 8.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Maro 11. Cissy Fitzgerald 15.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Hennessy Leroyle in Other People's Money 4; entire satisfaction; good house. A Black Sheep 7; medium business, which was all performance merited.

ELYRIA.—OPERA HOUSE (W. H. Park, manager; Dykeman and Matthews, associate managers): The Tornado 5; co. fair; good house. Alabama Colored Concert co. (local) 10. The Heart of Chicago April 4.

CIRCLEVILLE.—GRAND OPERA HOUSE (Steve J. Henry, manager): A Black Sheep 8.

GALLIPOLIS.—ARIEL OPERA HOUSE (Cowden and Kaufman managers): Whaley Concert co. 15. Robert Downing 21.

GREENVILLE.—GRAND OPERA HOUSE (Sherman and Dorman, managers): Veriscope 1 to packed house. The Pulse of New York 10. Daisy the Missouri Girl 12. A Contented Woman 16.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George H. Bowers, manager): Tennessee's Pardner 3; performance excellent; audience pleased.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): A Black Sheep 4; large and pleased audience. Irving French co. 10-12. Joshua Simpkins 16.

PORTSMOUTH.—GRAND OPERA HOUSE (R. S. Grimes, manager): Hennessy Leroyle in Other People's Money (return date) 3; fair attendance; co. first-class. A Black Sheep 5; fair house; entire satisfaction. 8 Bells co. 7; good house; excellent attraction.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Faust 4. Katie Emmett 9. Walker Whiteside 12.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Jessie Mae Hall Feb. 28-5 to large houses, giving satisfaction. When London Sleeps 11. Hi Henry's Minstrels 18.

NAPOLEON.—OPERA HOUSE (J. E. Musser, manager): Robert Downing in The Gladiator 5; S. R. O. Agnes Wallace-Villa 17.

CHICAGO.—OPERA HOUSE (Louis Simanemacher, manager): Jephtha (local) 7; large and pleased audience.

BUCYRUS.—VOLLRATH OPERA HOUSE (V. R. Cheney, manager): Human Hearts 12; good business and satisfaction. Thomas W. Keene 14.

AKRON.—GRAND OPERA HOUSE (W. A. Albaugh, manager): Tennessee's Pardner 4; fine performance; medium house. Cuba's Vow 7; fair house; enthusiastic audience. A Black Sheep 14. Stetson's U. T. C. 19.

ASHTABULA.—SMITH'S OPERA HOUSE (James L. Smith, manager): Josie Mills co. 14-19 canceled.==AUDITORIUM (M. R. Haskell, manager): Otis Skinner 3; small but enthusiastic audience. Thomas W. Keene 11. Stetson's U. T. C. 16.

ADA.—WHITESIDE THEATRE (O. H. Goldsmith, manager): Nashville Students 7; business fair. Colonel Billy Thompson's veriscope 18 canceled. Grimes' Cellar Door 14. The Real Widow Brown 28.

BELLEFONTAINE.—GRAND OPERA HOUSE (George W. Guy, manager): Hennessy Leroyle and excellent co. in Other People's Money (return engagement) 7; house sold out 5. Walker Whiteside 14.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Hogan's Alley 4 canceled. Wilson's Repertoire co. opened week 7 to S. R. O., presenting Paradise Regained and His Lordship; good satisfaction.

STEUBENVILLE.—CITY OPERA HOUSE (Charles Holton, manager): Peters and Greene Comedy co. opened for a week 7; good house; entire satisfaction. A Contented Woman (Elks' benefit) 19.

NEWARK.—MEMORIAL AUDITORIUM (J. B. Rosebrough, manager): 8 Bells pleased a fair house 3. Chimmie Fadden 4; business poor. A Black Sheep 10. A Contented Woman 17.

TROY.—OPERA HOUSE (D. L. Lee, manager): Nashville Students 3 pleased a fair audience. Robert Downing 14. Lewis Morrison 19.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): The Wilson Comedy co. Feb. 28-5 to fair business with My Mother-in-Law. The Welsh Singers 7; light house; disappointing performance. Hi Henry's Minstrels 11.

ALLIANCE.—OPERA HOUSE (F. W. Gaskill, manager): The Tornado 3; light business; splendid satisfaction. Rhea 10.

CANTON.—THE GRAND (M. C. Barber, manager): Cuba's Vow to fair business 8. The Sunshine of Paradise Alley 14.

ATHENS.—OPERA HOUSE (Miller and McCune, managers): Macauley-Patton co. 7-12; poor business; co. good. Rhea 16. Robert Downing 22.

DEFIANCE.—CITIZENS' OPERA HOUSE (Ed S. Brunson, business-manager): Walker Whiteside in The Merchant of Venice 9; crowded house; audience pleased. Nashville Students 14. Hi Henry's Minstrels 21.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): A Black Sheep 11.==MANAGER OPERA HOUSE (Waldman and Rettig, managers): Dark.

MASSILLON.—NEW ARMORY (G. C. Haverstack, manager): Otis Skinner in Prince Rudolph 7; good house; excellent satisfaction. Welsh Prize Singers 10. A Black Sheep 15. Robert Mantell 16.

MARION.—GRAND OPERA HOUSE (F. B. Arnold, manager): Colonel Thompson's Triple Alliance 9; fair business. Robert Wayne co. 14-19. Walker Whiteside 11. Francis Wilson 21. Faust 24.

MIDDLETOWN.—SORG OPERA HOUSE (C. Q. Buckles, manager): Fanny Rice in At the French Ball 8; small audience.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostram, managers): The Pulse of New York 12.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OPERA HOUSE (Oscar V. Nix, manager) Graham Earle co. Feb 28-5; good business; repertoire, The Inside Track, Sweet Genevieve, Dixie Land, Sunny Home, Evil Genius, A Woman's Honor, The New White Slave, and My Irish Queen.

OREGON.

SALEM.—REED'S OPERA HOUSE (Patton Brothers, managers): Georgia Minstrels Feb. 28; good business; performance excellent. Lieutenant Peary, explorer, 1; fair house.

BAKER CITY.—RUSH'S HALL (L. E. Freitag, manager): Under the Dome 3; business good. Georgia Minstrels 11.

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PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): The Wizard of the Nile drew a fair house and gave satisfaction 3; Fred Frear was irresistibly funny, and Edna Thornton helped admirably in the fun making; Marie Millard, Greta Risley, Sinclair Nash, and Louis Casavant also did well. Robert Mantell 5 canceled. A Baggage Check 10. The Heart of Chicago 12. Elroy's Stock co. 14-19.==HERSKER'S THEATRE (John Hersker, manager): The Langdon Dramatic co. closed a week of very unprofitable business 5, presenting Ten Nights in a Barroom.==ITEMS: A juvenile dramatic co. has been organized at Jackson, near this city. They will present David Garrick and expect to go on the road next season.—James W. Reagan, of Bethlehem, and who has starred in several plays, has organized an all-star Summer co., which will appear at various parks.

R. W. SHERTZINGER.

SCRANTON.—LYCEUM (Reis and Burgunder, managers): A Secret Warrant 7; good house; excellent co. Frank Daniels and an excellent co. in The Idol's Eye 8; very large and appreciative audience. The Prisoner of Zenda 10; S. R. O. The Isle of Champagne 11. Dark 14-19.==ACADEMY OF MUSIC (Reis and Burgunder, managers): Little Lord Fauntleroy 7-9; poor business, on account of local games on. The Last Stroke 10-12; good business; fair co. The Woman in Black 14-16. Bells of Shandon 17-19.==LINDEN (N. H. Brooks, manager): The stock co. presented The Lawyer Detective 7-9 to fair business. Jerry the Tramp 10-12; good business.

WILKES-BARRE.—THE NESBITT (M. H. Burgunder, manager): Frank Daniels in The Idol's Eye 7 to the capacity; receipts $950. A Secret Warrant 8; large audience. The Prisoner of Zenda 11. The Isle of Champagne 12. Creston Clarke 17. The Brownies 18, 19.==GRAND OPERA HOUSE (M. H. Burgunder, manager): The Woman in Black 10-12 opened to big business. Maud Hillman co. 14-19.==ITEM: Robert Mantell failed to appear here in The Secret Warrant owing to the death of his wife. His part was played by Howard Hall, who gave satisfaction, the press of the city complimenting him on his clever interpretation.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Joseph Greene and an excellent supporting co. ended very successful week 5 in a repertoire of plays including The Silver King, Condemned to Siberia, The Westerner, Lend Me Your Wife, Bowery of New York, A Plain Old Irishman; at the Saturday matinee what was apparently Condemned to Siberia was produced under the title of Through Russian Snow. The Crane Players began week of 7 with Daly's Daughters, continuing with The Boy from Boston 8 and Legally Dead 9.==ITEM: T. W. Durkin succeeded James A. Brady in the Crane Players co. 7.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): The Alma Chester co. closed a good week's business 5; the specialties of Goldie Cleveland, Frank H. Fay, Will J. Kennedy, Herbert H. Power, and the Murray Sisters deserve mention. The Sages, hypnotists, are drawing and amusing large houses 7-12. The Sawtelle Comedy co. 14-19. My Friend from India 23. The Isle of Champagne 24. Creston Clarke 28.==ITEM: Tom Daily, of this city, will join Ringling Brothers' Circus 19, taking charge of one of the advertising cars.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Mr. Barnes of New York 4. In the Heart of the Storm 5. A Baggage Check 7. The Last of His Race 8. The Prisoner of Zenda 9. Frank Daniels in The Idol's Eye 10.==GRAND OPERA HOUSE (George M. Miller, manager): Our Fire Ladies and The Heart of Virginia attracted large houses 4, 5. Rentfrow's Jolly Pathfinders gave good performances of The Lightning Express, The Middleman, The Devil's Gold Mine, and The Judge to large houses 7-12.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Creston Clarke in The Last of His Race, supported by Adelaide Prince and a strong co., gave a most finished and artistic performance 2; audience fair. A Guilty Mother 5; small house; co. strong and scenery elaborate. Alma Chester, with an excellent co., opened for a week 7 with At the Picket Line; business large. A Baggage Check 15. Rosabel Morrison 17.==ITEM: After the opening play Monday evening a delightful surprise banquet was tendered Miss Chester and co. by A. C. Ball and a number of local friends of Miss Chester.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): A Guilty Mother to a large audience 4; play handsomely presented. Frank Daniels in The Idol's Eye drew a big house 9 and was most heartily applauded in his peculiar creation of the balloonist; Norma Kopp and Alf C. Whalen were very successful in their efforts; the scenery and costumes were new and handsome, the chorus well drilled, and, as a whole, the opera was a success.

JOHNSTOWN.—OPERA HOUSE (James G. Ellis, manager): Carrie Stanley Burns presented Monte Cristo, The Two Orphans, and That Klondike Claim 4, 5 to good business, but failed to please. Boston Ladies' Orchestra 7 to the capacity; best of satisfaction. Hi Henry's Minstrels drew a large house 8; good performance.==CAMBRIA THEATRE (I. C. Mishler, manager): The Brownies 8. The Star Gazer (return date) 17. 8 Bells 24.

EASTON.—ABLE OPERA HOUSE (Dr. W. K. Detwiller, manager): A Baggage Check 5; co. slightly inferior to those of former years. Creston Clarke in The Last of His Race 7 gave one of the most enjoyable performances of the season; Adelaide Prince supported Mr. Clarke very capably. Digby Bell 11. The Prisoner of Zenda 12. The Brownies 15. Darkest Russia 22. My Friend from India 25. De Wolf Hopper 31.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, lessee and manager): The Brownies 9. Frank Daniels 11. Hogan's Alley 12. Kellar 14. The Pulse of New York 15. Joseph Murphy 17. A Baggage Check 18. 8 Bells 22. Cissy Fitzgerald 23.==NEW MOUNTAIN CITY THEATRE (Edwin Young, manager): John P. Harris Specialty co. 9-12 played to capacity. Gonzalez Opera co. 21-26.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Otis Skinner and his capable co. presented Prince Rudolph 4 in a masterly manner to fair house. Stetson's U. T. C. 5; large house. Wilson Theatre co. 7 opened for a week of repertoire with The Potterman to S. R. O.; good performance.==ITEM: Maud Durbin, of the Otis Skinner co., was pleasantly entertained by friends here.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Moe Reis, manager): Miles Ideal Stock co. Feb. 28-7 in Michael Strogoff, The Life Guard, Unknown, New Mexico, A Fair Rebel, All a Mistake, That Circus Girl, and The Signal Warning to good and appreciative audiences. Kellar 8; good and enthusiastic audience. Robert B. Mantell 9 in A Secret Warrant; good audience; excellent co. The Wizard of the Nile 12.

GREENVILLE.—LAIRD'S OPERA HOUSE (J. S. Laird, manager): Wilson Theatre co. closed a successful week's engagement 5; performances satisfactory; liberal patronage; repertoire, A Mad Marriage, The Middleman, Doris, A White Slave, Article 148, and Michael Strogoff. Clara Schumann Ladies' Orchestra 7; large and delighted audience.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): E. M. Crane, supported by a good co., presented Waifs of the Street, Legally Dead, and Two Kids 3-5; big business; the Elmore Sisters were a positive success. Creston Clarke in The Last of His Race 9; good patronage; delighted house. Symphony Orchestra 10; fine entertainment; crowded house.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrnes, manager): Van Osten's Three-Star Comedy co opened for a week 7 in The Heart of the

Storm; S. R. O.; repertoire includes Dorcas, Silver King, Galatea, and Mr. Barnes of New York. The Isle of Champagne 14.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (A. P. Way, manager): 8 Bells 28. Fanny Rice April 5.——ITEM: Thomas Byron, president of the band here, expresses himself as being well pleased with his advertisement in THE MIRROR, he having received over fifty answers.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Stetson's U. T. C. 4; good business; co. fair. Clara Schumann Ladies' Orchestra 5, 6; good business. Josie Mills opened to S. R. O. for the week of 7; big business. Himmelein's Ideals 21-26

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): The Heart of Chicago 11. My Friend from India 28.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): A Gay New Yorker 24.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): The Heart of Chicago 5; good business; co. and specialties first-class. Local minstrels 19.

TARENTUM.—ALHAMBRA THEATRE (George E. Holmes, manager): Joseph Murphy in Kerry Gow 3; large house; audience pleased. Hogan's Alley 10. June Agnett 14-19. 8 Bells 25. Local minstrels 28.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Kellar mystified a large audience Feb. 28. A Baggage Check to big business 8; performance excellent. Miles Ideal Stock co. 14-19 My Friend from India 22.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Beeson, manager): Hogan's Alley 4; good performance; fair business. Rosabel Morrison in Carmen 12. Shannon of the Sixth 18. A Baggage Check 22. Gay Masqueraders 26.

WEST CHESTER.—OPERA HOUSE (F. J. Painter, manager): Guy Brothers' Minstrels 9; performance excellent; good house.——ASSEMBLY BUILDING (Davis Beaumont, manager): Ollie Torbet Concert co. 3; good audience; pleased.

BUTLER.—PARK THEATRE (George N. Burchhalter, manager): Stetson's U. T. C. 1; large business; good satisfaction. Hi Henry's Minstrels 2; large and pleased house. The Pulse of New York 14. McFadden's Row of Flats 17. The Wizard of the Nile 28.

CLEARFIELD.—OPERA HOUSE (T. E. Clark, manager): Hogan's Alley 19. 8 Bells 29.

CORRY.—WEEKS' THEATRE (F. L. Weeks, manager): Clara Schumann Ladies' Orchestra 4; small but well-pleased audience. The Wizard of the Nile 21. Old Southern Life 22. A Baggage Check 31.

DU BOIS.—FULLER'S OPERA HOUSE (James A. Bansel, manager): Rhea in The Empress of France 4; crowded house; co. first-class; honors were divided between the star and William Harris, who was exceptionally fine. Kellar 11.

LEWISTOWN.—TEMPLE OPERA HOUSE (W. C. Dwyer, manager): Ladies' Symphony Orchestra 8; large and appreciative audience. The Pulse of New York 18. J. S. Murphy 23.

LEWISBURG.—OPERA HOUSE (W. W. Wolfe, manager): Ladies' Symphony Orchestra, of Boston, assisted by Emma Hacker and Karl Marshall White, 9 to S. R. O.; performance excellent. 8 Bells 31.

MCKEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Himmelein's Ideals 7-12 presented Eagle's Nest, Storm Beaten, The Hand of Fate, The Devil's Web, North and South, and The Little Ranch Heroine to good business; everybody pleased.

ROCHESTER.—OPERA HOUSE (C. A. Vandersilice, manager): Minnie Seward co. 7-12 opened to S. R. O.; plays presented, Man of the World, Asleep at the Switch, and A Yankee in Cuba, all to good business. June Agnett co. 21-26. Robert Downing 31.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Jephtha (local) 10-12.

WAYNESBURG.—OPERA HOUSE (Cooke and Munnell, managers): Bell and Abbey's U. T. C. 9 to a full house.

BERWICK.—P. O. S. OF A. OPERA HOUSE (F. R. Kitchen, manager): The Heart of Chicago 9; good business; co. and performance satisfactory.

MIDDLETON.—GRAND OPERA HOUSE (G. W. Hamersley, manager): The Wizard of the Nile pleased a fair house 9. The Heart of Chicago to medium business 10. Creston Clarke 16.

KANE.—LYCEUM THEATRE (B. N. Jacobson, manager): Rhea 5 in the Empress of France to a large and appreciative audience; William Harris as Napoleon captured the house. Old Southern Life 24.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): Himmelein's Ideals 24. The Wizard of the Nile 29.

GREENSBURG.—KRAGGY THEATRE (R. G. Curran, manager): Hogan's Alley 5; good business; specialties pleased. Joseph Murphy in Kerry Gow 7; fair house. Carrie Stanley Burns 8-12; satisfactory performances. Rosabel Morrison 14. Fay Foster co. 15.

MANSFIELD.—OPERA HOUSE (Husted and Griggs, managers): Ole Olson 24.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joseph Gould, manager): The Wizard of the Nile 4; fair house and performance. Elroy Stock co. 7-12.——ITEM: The Elks gave a reception to the members of the Elroy co 2.

LOCK HAVEN.—OPERA HOUSE (J. H. Mussina, manager): Miles Ideal Stock co. 8-10 in Michael Strogoff, Damon and Pythias, New Mexico, That Circus Girl, and Unknown; good business and satisfaction.

JOHNSONBURG.—ARMSTRONG OPERA HOUSE (Spuller and Johnson, managers): Kellar 9.

ATHENS.—ELSBERE OPERA HOUSE (Maurice Foley, manager): Old Southern Life 11.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (John M. Grable, manager): Hogan's Alley pleased a large house 8.

PITTSTON.—MUSIC HALL (C. C. King, manager): Welsh Brothers' Old Southern Life co. pleased two large audiences 5. The Isle of Champagne 15.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Robert B. Mantell 11. A Contented Woman 24.

FREELAND.—GRAND OPERA HOUSE (D. J. Boyle, manager): Kellar 5; large and pleased audience Clara Gevide 10-12.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): Rentfrow's Pathfinders, booked for 14-19, canceled.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (R. A. McCartney, manager): Kerry Gow 21. 8 Bells 25.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Co., managers): The Wizard of the Nile 7; good house; excellent performance. The Brownies 10. A Baggage Check 12.

CONNELLSVILLE.—NEW MYERS OPERA HOUSE (Charles R. Jones, manager): Hogan's Alley 7; crowded house; excellent performance. Joseph Murphy 11.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): A large audience witnessed a good performance by Kellar 3. A Baggage Check attracted a fair audience 9; performance good. Creston Clarke 11.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): The Wizard of the Nile 8; good business; pleased audience. The Heart of Chicago 15.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): Stetson's U. T. C. 8; good patronage. Clara Schumann's Orchestra 9. Robert B. Mantell 12. Ullie Akerstrom 14-19.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): The Brownies 5. Rhea in The Empress of France, with an excellent co., 7; fair attendance; performance capable.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Otis Skinner in Prince Rudolph 8; good business; delighted audience. Robert B. Mantell 14.

GIRARDVILLE.—PALACE THEATRE (J. B. Hoellman, manager): The Wizard of the Nile 9; performance good; large audience.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): Ward and Vokes made a great hit here 7, presenting The Governors to the immense satisfaction of a large audience. The acrobatic work of Johnny Page was extremely clever. The Tarrytown Widow (return engagement) to S. R. O. 9 for the benefit of K. of P. The comedy was refreshing throughout and the parts well taken. Secret Service 24. Twelve Temptations 28.——ITEM: Lucy Daly, of the Ward and Vokes co., was taken seriously ill 4. Her place is being filled by Effie Kamman.

WOONSOCKET.—OPERA HOUSE (George C. Sweatt, manager): Side Tracked 4 was well received by a fair house. The Sporting Duchess 11. Sowing the Wind 15.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The Tarrytown Widow drew a good house 8, giving first-class satisfaction. Nothing booked at present.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Side Tracked 3; big house and gave satisfaction. The Tarrytown Widow 10.

PAWTUCKET.—OPERA HOUSE (A. A. Spitz, manager): Corbett-Fitzsimmons vericope ,3-8; business successful; entertainment satisfactory. Robin Hood, Jr., 7-9; good performance; average attendance.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Will T. Keogh, manager): The Prodigal Father 2; poor performance; light business. The Girl I Left Behind Me 4. Klimt-Hearn co. opened for a week 7 to S. R. O. Pudd'nhead Wilson 14.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): The Prodigal Father 1; pleased audience. The Girl I Left Behind Me 3.

NEWBERRY.—OPERA HOUSE (C. A. Bowman, manager): Old Farmer Hopkins 7; large and pleased audience. A Night at the Circus 30, 31.

SOUTH DAKOTA.

MITCHELL.—GRAND OPERA HOUSE (L. O. Gale, manager): Fredericks-Fletcher co. Feb 14-19 gave satisfaction to fair houses. Benjamin C. Chapin in Rip Van Winkle gave fine entertainment to a crowded house 7. Kathleen Mavourneen (local) 17.

WATERTOWN.—NEW GRAND OPERA HOUSE (R. J. Mowrey, manager): Lewis Morrison 4.

TENNESSEE.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Stuart Robson in The Jucklins Feb. 28; large audience; fine performance. Courted Into Court 2; large and pleased audience. Denman Thompson in The Old Homestead 3; good house; performance fine. E. S. Willard in The Middleman 4; largest house of season; excellent performance. Punch Robertson co. 14-19.——ITEM: C. B Middleton, of this city, left 6 to join Carleton Stock co., at St. Louis, to play leads.

NASHVILLE.—VENDOME (Thomas J. Boyle, manager): Nat C Goodwin 17.——GRAND OPERA HOUSE (Thomas J. Boyle, manager): Dark. NEW MASONIC THEATRE (William A. Sheetz, business-manager): Stuart Robson 10, 11.——TROCADERO: Dark.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Stuart Robson in The Jucklins 1. Denman Thompson in The Old Homestead 4. The Lees, hypnotists, 7-12 Lillian Tucker co. 14-19.

COLUMBIA.—GRAND OPERA HOUSE (James Y. Helm, manager): Beach and Bowers' Minstrels delighted a good audience 3. The Prodigal Father 26.

TEXAS.

WACO.—THE GRAND (Wade and Solomon, managers): Wang 4; large audience; satisfactory performance. The Girl from Paris 9. A Tramp's Luck 10. Grau's Opera co. 11, 12. James A. Herne 14——TABERNACLE: Alexander Black presented the picture play Miss Jerry to a large and delighted audience 1.——COLONIAL HALL: F. Marion Crawford lectured 2 to the capacity.——ITEMS: J. W. Kingsley joined Wang at Shreveport, La., 5, replacing Dan Packard in the leading role. Mr. Kingsley is making a big hit.—Sol Davis, last season manager of the Paris, Tex., Opera House, has accepted the position of treasurer at the Grand. W. V. LYONS.

TYLER.—GRAND OPERA HOUSE (J. M. Sharp, manager): Wang 1; large and disappointed audience. Mozart Symphony Club 4; excellent performance; small house.——ITEM: J. M. Sharp has leased the Grand for a term of two years, subject to sale.—Alba Heywood and Manager Pogues are convalescing at Long View from effects of their wounds received in their duel a few days ago. Each was shot through the right lung. The Heywood co. is with Mr. Heywood, giving him every possible comfort and attention.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Baldwin-Melville co. Feb. 28-5, presenting All the Comforts of Home, The Plunger, Devil's Web, Bulls and Bears, Black Flag, Never Too Late to Mend, Ten Nights in a Barroom, East Lynne, and Master and Man, to well filled houses; strong co. and deserves big houses; plays well staged.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (E. Bergman, manager): Margaret Mather with an excellent supporting co. presented Cymbeline to large audiences 4, 5; it was one of the most elaborately staged attractions of the season and left a splendid impression. Shore Acres 8. Wang 9. The Girl from Paris 10.

DALLAS.—OPERA HOUSE (George Auzy, manager): Gayest Manhattan Feb. 28-1; big business. Wang 2; fair houses; co. not up to standard. The Girl from Paris 5; full houses. Clara Lavine, an old favorite here, was greeted with applause. An American Girl co. 4 canceled. Grau Opera co. 8-10 Shore Acres 11, 12. Baldwin-Melville co. 14-19.

EL PASO.—MYAR'S OPERA HOUSE (Bigsby and Walker, lessees): The Girl from Paris drew a big house Feb. 22. Rose Skillman Comedy co. had good houses the rest of the week 1-5 and will continue 7-9.

THURBER.—OPERA HOUSE (A. R. Miller, manager): Kempton Komedy Ko. opened with Jail Bird 7 to crowded house; performance and specialties first class.

CORSICANA.—MERCHANTS' OPERA HOUSE (L. C. Revare, manager): Wang 2; large audience; performance not up to expectations. Alexander Black to large house 3. F. Marion Crawford 4; large and well pleased audience. A Tramp's Luck 8.

DENISON.—OPERA HOUSE (M. L. Eppstein, manager): Kempton Komedy Ko. Feb. 28-5; good attendance; the biograph was the feature. Lillian Lewis 7. James A. Herne 10.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): Vitascope 23. Maud Granger 27.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Hauschild Brothers, managers): Homer T. Wilson 4; small audience. Wiedemann's Comedians 7-13. O'Brady's Election 30.

BRENHAM.—GRAND OPERA HOUSE (Alex Simon, manager): Wiedemann's Comedians Feb. 28-2; fair business. Maud Granger 25.

TERRELL.—BRINE' OPERA HOUSE (S. L. Dey, manager): For Liberty and Love was played to a small but enthusiastic audience 1. Schubert Symphony Club had a packed house 4; music good.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (Charles Gaines, manager): A. W. Hawks lectured to crowded house 5; audience pleased. Boston Ideals 25.

SHERMAN.—COX'S OPERA HOUSE (Frank Ellsworth, manager): Lillian Lewis in For Liberty and Love 5; light business; play seemed too much of a burden for the co.

PLATONIA.—ARNIN AND LANE OPERA HOUSE (A. Bruneman, manager): The Ticket of Leave Man (local) 2; packed house.

MARSHALL.—OPERA HOUSE (Wolz and Dahmer, managers): Krause-Stout co. Feb. 28-5 in The Pearl of Savoy, Dixie Land, Daughter of the Regiment, The Gamester, A Gay Deceiver, East Lynne, and A Double Life; good business.

GAINESVILLE.—OPERA HOUSE (John Hulen, manager): Lillian Lewis 8. Wang 12.

GREENVILLE.—KING OPERA HOUSE (J. O. Teagarden, manager): Lillian Lewis in For Liberty and Love 2; fair business.——ITEM: G. A. D. Johnson left the co. here.

UTAH.

SALT LAKE CITY.—THEATRE (C. S. Burton, manager): A local co. under the direction of Ruth Eldredge presented Harvest 4 and Fennel and Broken Ties 5 to light audiences.——NEW GRAND THEATRE (H. F. McGarvie, manager): Town Topics Feb. 28-5; fair business; co contains some clever specialty people ——MORMON TABERNACLE: Testimonial concert 28 to Prof. Evan Stephens, conducted by the Tabernacle choir. There were nearly seven thousand persons present. The programme was made up entirely of the compositions of Professor Stephens. The most notable numbers were the first act of his opera, The Diva, and the first scene of his oratorio, "The Siege of the Nephites."

VERMONT.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Who Is Who to a good-sized audience 4; performance much enjoyed. Ole Olson to a small house 8. A Stranger in New York 10. Al. G. Field's Minstrels 21.——ITEM: During the performance of Who Is Who Mr. Mason fainted. He recovered soon and was able to go on in the next act.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Kelly and Mason in Who Is Who 5; good business and specialties. Ole Olson 9; business fair. A Stranger in New York 15. A Boy Wanted 18. Al. G. Field's Minstrels 22.

BELLOWS FALLS.—OPERA HOUSE: Sousa's Band 11.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Stuart Robson 3; good business and performance. My Friend from India 4; good business; performance good. Denman Thompson in The Old Homestead 7; largest house of season; S. R. O.; performance excellent. Brother for Brother 8; business and performance good.——STAR THEATRE (J. S. Odend'hal and Co., managers): Arnold-Wellen Players 7-12; good business; performance good.

CHARLOTTESVILLE.—JEFFERSON AUDITORIUM (J. J. Leterman, manager): My Friend from India Feb. 28; fair house; delightful performance. Under the Dome 3; small house. A Trip to Chinatown 5; good house; performance first-class. Digby Bell 9 in The Hoosier Doctor for Elks' benefit; large audience; performance high class.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Denman Thompson in The Old Homestead 5; largest house of season; good entertainment. Digby Bell in The Hoosier Doctor 8; fair house; pleased audience. Louis James 18.

PETERSBURG.—ACADEMY OF MUSIC (Thomas G Leath, manager): Digby Bell presented The Hoosier Doctor 4; fair audience; perfect satisfaction. Louis James 14. The Real Widow Brown 17.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): A Trip to Chinatown 2; large and delighted audience. 8 Bells 10. McFadden's Row of Flats 24.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Digby Bell in The Hoosier Doctor (benefit Elks) 7; crowded house; performance fair. Louis James 15.

DANVILLE.—ACADEMY OF MUSIC (John B Wood, manager): Digby Bell in The Hoosier Doctor 5; business fair; performance good.

WASHINGTON.

SEATTLE.—THEATRE (Cal Helig, manager): 1492 Feb. 27-2. Lieutenant Peary lectured to good houses 4, 5. A Bachelor's Honeymoon and The Club Friend to good business 6-8. Miss Philadelphia 10-12.——THIRD AVENUE THEATRE (W. M. Russell, manager): The Merry Widows Feb. 27-2 opened to S. R. O. and did good business during engagement. The Prisoner of Algiers to good houses 6-12.

TACOMA.—THEATRE (L. A. Wing, resident manager): Nellie McHenry in A Night in New York Feb. 26 to an audience appreciative and good sized.——LYCEUM (G. Harry Graham, manager): The Gay Widows 23, 24.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (A. B. Jewett, manager): Prisoner of Algiers 5; satisfactory performance; business good.

WALLA WALLA.—PAINE OPERA HOUSE (J. G. Paine, manager): Under the Dome to good business Feb. 28; well received.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Nellie McHenry in A Night in New York to good business 2, 3; performance of little merit.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): The Brownies 7. Cissy Fitzgerald 16. Kellar 17. Wilson Opera co. 25. Robert Downing 26. Chauncey Olcott 28.——GRAND OPERA HOUSE (Charles A. Feinler, manager): Bob Fitzsimmons 3-5 did big business. The Span of Life 14-16. Under the Dome 17-19.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): A Black Sheep 3; good performance; fair house. The Labadie co in Faust; crowded house; performance satisfactory. Under the Dome 11 Rhea 14 Miller, Sisson and Wallace co. 16. Kellar 18. Patent Applied For 22 Joshua Simpkins 24.

CHARLESTON.—BURLEW OPERA HOUSE (N. S Burlew, manager): Trip to Chinatown 3; good business. Stuart Robson in The Jucklins 7; largest house of season. 8 Bells 9. Macauley-Patton co. 14-19. Joshua Simpkins 22.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): Professor Young's Projectoscope and Vandeville co. 14, 15. May Smith Robbins in Little Trixie 24. Magniscope 26.

HUNTINGTON.—DAVIS THEATRE (W. D. Keister, manager): 8 Bells 8. Miller-Sisson-Wallace co. 14. Joshua Simpkins 21.

GRAFTON.—BRINKMAN OPERA HOUSE (Charles Brinkman, manager): Under the Dome 10. Labadie's Faust 12. The Heart of Chicago 24.

WESTON.—CAMDEN OPERA HOUSE (S. A. Post, manager): Labadie co. 3-5 gave satisfaction to fair business.

WISCONSIN.

PLATTEVILLE.—CITY HALL (A. W. Hastings, manager): Shore Acres, headed by Archie Boyd and Atkins Lawrence (under auspices of the Star Theatrical Club), 5, to S. R. O.; receipts, $450; performance excellent. Cantata "The Wreck of the Hesperus" (local) 15.——ITEMS: The Star Theatrical Club has no connection with the Opera House. The club was organized some five years ago and caters only to first-class attractions, giving guarantees to such organizations. They play about four cos a season and always have crowded houses. Cos wanting can make arrangements with the club by addressing the secretary, C. H. Gribble.

MADISON.—FULLER OPERA HOUSE (Edward M Fuller, manager): Shore Acres 3 drew a packed house; Archie Boyd was highly acceptable; co. satisfactory. Tim Murphy in Old Innocence and Sir Henry Hypnotized 5 was well received by a fair house. Del Conte Italian Grand Opera co., billed for 7, did not materialize. Clay Clement 9. McGinty the Sport 16. Lewis Morrison 25. Courted Into Court 29.

RACINE.—BELLE CITY OPERA HOUSE (D P. Long, manager): Rossow Midgets drew only fair patronage 5. George W. Monroe presented A Happy Little Home to large business 6; audience satisfied. Little Trixie 12. Go-Won-Go-Mohawk 19.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Shore Acres 1; S. R. O.; play was well rendered and gave excellent satisfaction; receipts $618. Cissy Fitzgerald in The Foundling 7 Clay Clement 11. Lewis Morrison 28.

GREEN BAY.—TURNER'S OPERA HOUSE (J. H Nevins, manager): Shore Acres delighted a very large audience Feb. 28. Clay Clement 14.——HEAN'S HALL: Bryan's Comedians opened for a week 6 with The Census Taker.

WEST SUPERIOR.—GRAND OPERA HOUSE (F. J. Marsh, manager): Royal Italian Opera co. 7, 8; fair business. Unquestionably the finest opera co. ever seen at the Head of the Lakes.

FOND DU LAC.—CRESCENT OPERA HOUSE (William H. Stoddard, manager): Shore Acres 2; big house; excellent performance. Clay Clement in The New Dominion 10,

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Beloit College gave Alcestis as its annual Greek play. It was produced with special scenery and costumes. McGinty the Sport (return date) 22.

STEVENS POINT.—NEW GRAND OPERA HOUSE: Professor Young's Projectoscope and Vandeville co. to good business 2, 3 and gave satisfaction.

ASHLAND.—GRAND OPERA HOUSE (John Meis, manager): Cissy Fitzgerald in The Foundling 2.

LA CROSSE.—THEATRE (J. Straslipka, manager): Cissy Fitzgerald in The Foundling 5. The Black Trilby 11.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Blue Jeans 6; house crowded; audience pleased. Little Trixie 11.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Magniscope to good business 7. Little Trixie 22. Lula Hall 3.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Joe Flynn in McGinty the Sport 18.

BARABOO.—THE GRANDE (F. A. Philbrick, manager): Jack Flynn co. in McGinty the Sport 16.

WYOMING.

CHEYENNE.—OPERA HOUSE (Stahle and Bailey, managers): Bittner Theatre co. Feb. 21-23; good business; everyone pleased. The Gay Matinee Girl 1; good attendance; performance fair. A Boy Wanted 12.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Sparrow and Jacobs, managers): A Stranger in New York 7-12 opened to first-class business; Otis Harlan in the title-role owned the house from the first; Tom Martin gave a very good performance, and Charlotte Crane was very satisfactory. Dark 14-21.—— QUEEN'S THEATRE (Sparrow and Jacobs, managers): Beryl Hope Stock co in Sweet Lavender 7-12 commenced the week to fair but enthusiastic houses; Beryl Hope, Una Abell, and Harold Hartsell were all very good in their respective roles. The Banker's Daughter 14-21.——THEATRE FRANCAIS (W. E. Phillips, manager): The stock co. opened 7 with Friends to fair business; Florence Roberts, Walton Townsend, and Francis Byrne were all very good; in the vaudeville bill Belle Harrington did a particularly good monologue turn and was very warmly received. Aristocracy 14-21.

TORONTO.—GRAND OPERA HOUSE (O B. Sheppard, manager): Kate Claxton 10-12. Julia Arthur 17-19.——OPERA HOUSE (Ambrose J. Small, manager): Ben Ton Burlesquers 14-19.——PRINCESS THEATRE (O. B. Sheppard, manager): Cummings Stock co. opened their twenty-fourth week's engagement 7-12 with The Nominee; Ralph E. Cummings and Harry Glazier did clever work, and Bertha Creighton, who is a great favorite, gave a perfect portrayal of Mrs. Medford; Helen Bryson rendered a new song, especially written for her, entitled "Little Cotton Dolly," in a capable manner; crowded houses. Camille 14-19.——MASSEY MUSIC HALL (J. E. Suckling, manager): The concert given by university students 7 was poorly attended; the programme was not up to the standard; the Misses Sutro, ensemble artists, were the feature of the bill. Ysaye and Trebelli 14.

WINNIPEG.—THEATRE (C. P. Walker, manager): J. J Corbett in A Naval Cadet to two top-heavy houses Feb. 28-1; Millie James was a great favorite. Durward Lely, tenor, to large houses 2-4. Frederick Warde in Virginius 5; good houses, but audience was disappointed in the co. with the exception of Mr. Warde. A Stranger in New York 14, 15. Tim Murphy 18, 19. Katie Putnam in A Texas Steer 21, 22. Nellie McHenry 23, 24. A Bachelor's Honeymoon 30, 31.——GRAND OPERA HOUSE (Seach and Sharpe, managers) Orris-Ober co. in melodramas Feb. 28-5; large houses. Ole Olson 7, 8; good business; performance fair; Ben Hendricks had the principal role. Orris-Ober co 21-26.——ITEMS: Lorin J. Howard, of Chicago, with Orris-Ober, has left for his home in Chicago to organize a co. to tour the West next season under the management of Howard and Doyle, Chicago.—Jules Murray, manager of Ole Olson co., will take a repertoire co. on the road next season.—Edwin Gardiner, comedian, has opened a school for acting in the city.—Thomas W. Keene will play the Red River Valley circuit the week commencing April 25.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowne, manager): A Stranger in New York 5; big business; first-class performance. Pudd'nhead Wilson 12.——GRAND OPERA HOUSE (Joseph Frank, manager): The Cummings Stock co.'s seventh week, opening 7, presented Lord Chumley and May Blossom in their usual excellent way. Several changes in the cast have been made since their engagement here. J. J. Shaw is a very valuable addition, taking leading roles to general appreciation. Big audiences nightly.——KING'S STAR THEATRE (Lee E. King, manager): Dark.

LONDON.—GRAND OPERA HOUSE (A. E. Boote, manager): William Owen in Romeo and Juliet, Othello, David Garrick, Hamlet, The Merchant of Venice, and Ingomar 7-12; fair performances; light business. Julia Arthur 14. Stowe's U. T. C. 16.

BRANTFORD.—STRATFORD'S OPERA HOUSE (James Tuttle, manager): Zera Semon Feb. 28-5; good business. Wesley Stock co 7-indef. are drawing large and well pleased audiences. U. T. C. 9, 10. Wesley Stock co. 14-indef.

QUEBEC.—ACADEMY OF MUSIC (Charles Palmer, manager): Dark.——GAIETY THEATRE (Theofred Hamel, manager): The Gaiety Opera co closed 4.——CASINO (F. Dinan, manager): The French Opera and Comedy co. Feb. 28-5; fair business. Same co. 7-12.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): Pudd'nhead Wilson 3, with E. F. Mayo in the principal character, gave a good performance to large audience. The White Mouse 11. The Man in the Iron Mask 12. Julia Arthur 15, 16.

BROCKVILLE.—GRAND OPERA HOUSE (J. L. Upham, manager): Andrews Dramatic co. 7-9 in Monte Cristo, Meg Merrilies, and Always on Time; co. fair; business poor. Edwin Mayo in Pudd'nhead Wilson 10; excellent performance and house.

KINGSTON.—GRAND OPERA HOUSE (A. Lester, manager): A Stranger in New York 3; big house; excellent performance; Villa Knox made a big hit. Ryan's Stock co. opened for a week 7 to good business; pleased audience. Band concert 14.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Jaxon Opera co. in Fra Diavolo, Lucia di Lammermoor, The Bohemian Girl, Cavalleria Rusticana, and Il Pagliacci 1-5 to good business; splendid performances. On 6 co. gave a sacred concert to a packed house; people turned away; general satisfaction.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Symphony Orchestra 5. Her Bitterest Foe and tableaux (local) 14. St Patrick's Minstrels (local) 17.——ITEM: The Academy stage has been lowered and new scenery is being painted by J. G. Thomson, Boston.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Nellie McHenry in A Night in New York Feb. 24; fair performance; good house. A Bachelor's Honeymoon 28; capital performance; first-rate business. 1492 4, 5.

ST. THOMAS.—DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): William Owen co. Feb. 28-2; light houses, owing to elections. The Merchant of Venice was played on the opening night and the performance deserved a larger audience.——NEW GRAND OPERA HOUSE (B. H. Bothwell, proprietor): Dark.

ST. CATHARINES.—GRAND OPERA HOUSE (T. Lalor, manager): Andrew McPhee's co. to packed houses Feb. 28-5, making record for paid admissions during week. The Man in the Iron Mask 25, 26

GUELPH.—ROYAL OPERA HOUSE (A. J. Small, manager): Hoffman-Leggett Concert co. 9. Donald Robertson and Brandon Douglas 14, 15.

LINDSAY.—ACADEMY OF MUSIC (Fred Burke, manager): W. E. Ramsay Entertainment co. 4, 5; performance fair; slim houses. The Man in the Iron Mask 8.

VICTORIA.—THEATRE (Robert Jamieson, manager): A Bachelor's Honeymoon 25, 26; excellent performances; moderate houses.

WOODSTOCK.—OPERA HOUSE (Warren Totten, manager): Dorothy 12. Donald Robertson and Brandon Douglas 16. No further bookings.

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THE FUTURE OF McVICKER'S.

Last week's MIRROR chronicled the fact that Jacob Litt had leased, for a term of years, McVicker's Theatre, Chicago, and would assume the management of the house on May 1. Reproduced above is a picture of the theatre, which is one of the best known and most famous playhouses in the country. It was built in 1857, twice destroyed by fire and twice rebuilt, and in its present state is completely equipped in every way. In location it is the most central in Chicago; its seating capacity is large, and its construction is as nearly fire proof as possible.

Mr. Litt will add McVicker's to his Northwestern Circuit of theatres, which includes Milwaukee, Minneapolis, and St. Paul. The circuit is a most convenient one for companies to play, the cities being all on one railroad.

The principal change that Mr. Litt will make will be a reduction of prices, $1 being in future the highest price for a seat instead of $1.50 as heretofore. By this change, however, the standard of the house will not be lowered, as Mr. Litt intends to play only first-class attractions. He believes that there are many people who cannot afford to pay the high prices now asked, and that better business can be done at a lower figure.

Mr. Litt also intends that his future productions shall be made at McVicker's, the large stage facilities giving him opportunity to make them on a more extensive scale than before. Among the first of the new plays will be Sporting Life, by Cecil Raleigh and Seymour Hicks, and a new drama by William Morris, author of The Last Stroke.

The transfer of so important a theatre to a manager whose interests are so extensive as are those of Mr. Litt is one of the most notable of recent transactions in the theatrical world.

MATTERS OF FACT.

J. Henry Kolker played the title role in Captain Swift with Salisbury's Stock company last week to satisfaction of press and public. His work with this company has been of a high order.

The "types" erroneously printed the population of Amsterdam, N. Y., as 2500. Amsterdam has 25,000 inhabitants, the great majority of whom are theatregoers. The best attractions are submitted for their edification by Manager George McClumpha.

Nettie Black, who was seen to good advantage in Hoyt's A Trip to Chinatown and Hanlon's Superba, is pleasing theatregoers by her work in The Geezer. She is open to offers for next season.

"Established," care of this office, with her own repertoire of plays and printing, wants engagement with a permanent stock company, or will consider starring engagement with a traveling company.

Manager J. M. Sharp of the Grand Opera House, Tyler, Texas, wishes good attractions only next season. His theatre can stage the biggest production on the road.

The Novelty Theatre, Brooklyn, which has been known as the American for the past two seasons, will be sold at public auction on April 4. The Novelty is well situated on Driggs Avenue within a block of Broadway, the Eastern District's main thoroughfare, and will be but a few feet from the entrance to the new East River Bridge.

Ladies' handsome street and evening dresses are being sold at bargains by Mrs. Dessau, 137 West Eighty-fourth Street.

William Haworth's popular melodramatic successes may be had on royalty of Kate Haworth, who owns the rights to his plays. Her address is Willoughby, Ohio.

Eva Vincent, who is at liberty, may be addressed 210 West Thirty-ninth Street. Characters, heavies, and comedy dialect is her forte.

A stock company is being organized by Davis and Brodock, 307 Manhattan Building, St. Paul, Minn., and they have a few vacancies for versatile people.

The scenery and properties of Olaf and other big productions are offered for sale by Carl and Theodor Rosenfeld, 1,441 Broadway.

Ada Melrose took the part of Helen Blassus in Blaney's A Boy Wanted company at one day's notice in Boston, March 7, and made a hit.

Mrs. Charles Peters continues to receive praise from the press everywhere for her clever and natural impersonation of Widow McNally in The Sunshine of Paradise Alley.

Kelly and Mason close their season at Binghamton, N. Y., Saturday night. Herbert Dillea, their musical director, therefore invites offers for the rest of the season.

At Lothrop's Opera House, Worcester, Mass., manager Alf T. Wilton has the week of April 4 open to a good attraction. Paying business is still the rule at this house.

Primrose and West announce that James H. Decker has severed his connection with them, and that until further notice managers of theatres may address their communications to D. W. Truss, 30 West Twenty-eighth Street, New York.

Dan Packard has closed with the Wang Opera company and is open to a first-class engagement. Mr. Packard is an excellent eccentric comedian.

Howard and Doyle, of Chicago, have added a few more successful plays to the long list of those that they are handling. In many instances they control the sole producing rights.

A first-class operatic attraction is wanted for a single night at the Loomer Opera House, Willimantic, Conn., during April.

Lowell Mason and Company, of 114 West Thirty-fourth Street, have just published a new song with the novel title, "First Catch Your Bird," and it bids fair to become a big, popular success. The authors are Fowler and Wilson. George Purdy's orchestra at the Knickerbocker Theatre are playing it nightly, and it has scored quite a hit.

J. H. Decker has resigned as general-manager of Primrose and West's minstrels companies.

Owing to the closing of The Great Diamond Robbery company, Jennie Reiffarth, who so successfully played Mme. Rosenbaum, will accept engagement for the Summer and next season.

A capable coach is wanted by a young man. "B," care this office, to instruct him during the Summer months.

"H. D.," care of this office, wishes two women buck dancers who can play parts in a sketch.

George Morehead has just closed his season with Little Lord Fauntleroy, and invites offers for character work. He makes a specialty of dialect roles.

Manager W. K. Walker of Burlington, Vt., has some good open time in May, the best month of the season in Burlington. He is stopping at the Hotel Imperial.

Ada Deaves, having closed a successful engagement with the Castle Square Opera Company, Philadelphia, is at liberty and can be communicated with at 18 Webster avenue, New Rochelle, N. Y.

Terese Deagle continues to win admiration for her artistic work in the title-role of Cuba's Vow. Silk Cuban flags and floral offerings are presented to her almost nightly.

World, Keller and Mack opened the California Theatre, San Francisco, on Sunday, at cut prices, turning hundreds away at 7:30 o'clock.

What Happened to Jones, with George Boniface, Jr., Anna Belmont, George Ober, Kathryn Osterman, Reuben Fax, and Mattie Ferguson in the cast, has broken the record for farce-comedy in receipts at the Columbia Theatre, Chicago. The house had very large receipts from attractions of that nature—A Parlor Match, May Irwin, and A Straight Tip played to very large business. It is authoritatively stated that Jones has exceeded any of these, the gross reaching $18,000 for the two weeks just ended, with strong opposition.

George M. Howard, an experienced advance agent and manager, is open to offers. He may be addressed care of this office.

The Grand Opera House, San Antonio, Tex., is offered for lease, and proposals for a term of five years will be received until Friday, April 8. Proposals unaccompanied by a certified check for $1,000 will not be considered.

T. W. Eckert and Emma Berg have scored an artistic hit in their operetta, Master and Pupil. They are a strong cast at Keith's Union Square Theatre, this week.

Damon Lyon's engagement with Courted Into Court proved very successful. He was formerly a member of Augustin Daly's company. He is now at liberty.

Angela Dolores is doing good work with the Neill company at Pike's Opera House, Cincinnati.

The Greve Lithographing Company of Milwaukee, Wis., have a new line of stock lithos. Their latest catalogue can be had for the asking.

Alice Kauser would like to hear from the owners of A Bachelor's Honeymoon.

Versatile people are wanted to complete the Woodward Stock company, to open at the Broadway Theatre, Denver, Col., April 3.

Jane Holly has duplicated her former success with the Salisbury Stock company, Syracuse, by her intensely realistic interpretation of the role of Lucille in The Wife, last week.

Business-Manager Louden, of McPhee's Big company, reports that the company made one of the longest jumps on record without losing a night, jumping from St. Catherines, Ontario, to Willmar, N. Dak., a distance of 1,262 miles. The company report a very prosperous season so far and are now headed for the Pacific Coast. The company number twenty people and travel in a private car. The regular season closes about May 10, when the Summer season under canvas will commence.

A. A. Fenyvessy, of the Bijou Theatre, Binghamton, N. Y., is organizing a stock company for his theatre and wants experienced people.

There is but one theatre in Springfield, Mo., a city with a population of 35,000. The Baldwin is a thoroughly modern building seating 1,800. Charles E. Brooks assumes the management of this house beginning May 1.

Madame Rhea, at the close of her present season, will leave extensive orders with Hawthorne and Herrmann before sailing to Paris, where Felix and Worth are each to make two or three costumes to be worn as Beatrice, Katharine, Portia, and Lady Teazle with Wagenhals and Kemper's new star triumvirate, "James, Rhea, and Wardo."

Two Successful Houses

NOW BOOKING FOR SEASON 1898-99.

Olympic

Providence, R. I.

The phenomenal success a chieved by the ***Olympic*** Theatre, ***Providence,*** this season has been something unparalleled in the history of the city. On account of the immense success, it has encouraged the management to such an extent that the entire interior will be remodeled during the Summer at an outlay of many thousands of dollars, and when complete, on or about Sept. 5, will be one of the handsomest places of amusement in the country. On account of the new policy adopted of conducting Keith's Opera House, Prov., transforming the same into a continuous vaudeville house, we have decided to play ***Vaudeville, Extravaganzas*** and ***Farce-Comedies.*** Those desiring time ***for the season of 1898-99*** please communicate at once. This will be ***the only popular price combination house in Providence*** the coming season, playing the above attractions.

PRICES, 15c. to 75c.

Pawtucket Opera House

Pawtucket, R. I.

One of the ***handsomest Opera Houses*** in the State. Capacity 1700; population to draw from, 85,000. Stage large enough to produce any production on the road. Prices 10c. to 75c. ***Pawtucket*** is connected by electric cars with Central Falls, Valley Falls, Lonsdale, Attleboro and North Attleboro, Pawtucket being the terminus of the lines and the centre for amusements.

Now booking for the season of 1898-99. ***One, two or three night*** stands. ***This house has proven*** to be one of ***the most successful three night stands*** in New England, having for the past two seasons played most of the popular ***priced attractions*** for three nights and one matinee each. Parties playing Providence can follow at Pawtucket.

Some Open Time in May for this Season in Both Houses.

EASTER WEEK OPEN THIS SEASON AT PAWTUCKET.

Address all communications to

A. A. SPITZ, Sole Mgr.,
Olympic, Providence, R. I.

PROFESSIONAL CARDS.

AT LIBERTY MARCH 19.

HERBERT DILLEA, Musical Director

Close of Season Kelly and Mason's "Who is Who" Co.

Address care above Co., Albany, N. Y., 14, 15, 16; Schenectady, N. Y., 17; Binghamton, N. Y., 19. After that, care MIRROR office.

JANE HOLLY

STOCK CO., BASTABLE THEATRE, SYRACUSE, N. Y.
Last week—LUCILLE in THE WIFE.

Syracuse Daily Journal, March 2, 1898.

Miss Holly's foil in the part of Lucille is most cleverly taken. It must be borne in mind that the actress is creating interest in a detestable part, that of the marplot. Yet her acting shows the woman rather than the vixen, she is the woman hurtled by ungovernable love and emotion. Her costumes are beautiful, especially the one worn in the second act.

EDWARD GARVIE

COMEDIAN.
HOT STUFF in HOYT'S A BLACK SHEEP.
At Liberty for Summer and Next Season.
Address as per route, or N. Y. MIRROR.

SPRINGFIELD, MO.

BALDWIN THEATRE

Now booking for seasons 1898-99-1900. The only theatre in the city. Population, 35,000. First-class attractions only solicited. Under new management from May 1, 1898. The best show town in South west. Intermediate jumps between Kansas City, Memphis and St. Louis. Capacity, 1,800. Address

CHAS. E. BROOKS,
Lessee and Manager.

JENNIE REIFFARTH

AT LIBERTY.

Summer and Next Season.

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SCENIC ARTIST,

STOCK SCENERY and PRODUCTION

Models Submitted.

Studio, BIJOU THEATRE, BROOKLYN, N. Y.

Wadsworth Harris

With Mme. Modjeska Co.

Helen Guest

Leading Juvenile. With "The Real Widow Brown."

WANTED—COMPETENT ACTOR to coach young man an hour or two daily for a few weeks this summer. State lowest terms.
"B.," MIRROR Office.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BACHELOR'S HONEYMOON: Fargo, N. Dak., March 20, Grand Forks 30.

A BAGGAGE CHECK: York, Pa., March 15, Carlisle 16, Tyrone 17, Altoona 18.

A BLACK SHEEP: Cleveland, O., March 21-26.

A BOY WANTED (Eastern): W. B. McCallum, mgr.): Concord, N. H., March 24.

A BOY WANTED (Western: Blaney's: Geo. E. Gill, mgr.): Denver, Col., March 13-19.

A BREEZY TIME (Southern): Fitz and Webster, props. and mgrs.: Fremont, Neb., March 15, Lincoln 17, Glenwood, Ia., 19, Council Bluffs 20, Red Oak 21, Creston 23, Ottumwa 25, Oskaloosa 26, Des Moines 28-30.

A BREEZY TIME (Eastern): Michigan City, Ind., March 15, Kalamazoo, Mich., 18, Lansing 19, Battle Creek 21, Coldwater 22, Adrian 24, Ann Arbor 26, Pontiac 28, Owosso 29, Ionia 30.

A BUNCH OF KEYS: Johnstown, N. Y., March 15.

A CONTESTED WOMAN (Hoyt's; Fred E. Wright, mgr.): Muncie, Ind., March 15, Greenville, O., 16, E. Liverpool 18, Steubenville 19, Warren, Pa., 24.

A GUILTY MOTHER (James H. Wallick, mgr.): Hoboken, N. J., March 14-16, Middletown, N. Y., 19.

A HAPPY LITTLE HOME (Robert B Monroe, mgr.): Memphis, Tenn. March 16-19, New Orleans, La., 20-26.

A HIRED GIRL (Blaney's): New York city, March 14-19.

A HOT OLD TIME (Edgar Selden, mgr.): Pittsburg, Pa., March 14-19, Grand Rapids, Mich., 21-26, Detroit 28-April 2.

A JAY IN NEW YORK: Salt Lake City, U., March 14-19.

A JOLLY NIGHT: Memphis, Tenn., March 14, 15, Little Rock, Ark., 17, Ft. Smith 18, Paris, Tex., 19, Sherman 21, Denison 22, Gainesville 23, Ft. Worth 24, Dallas 25, 26, Corsicana 28, Waco 29, Brenham 30, Houston 31, Beaumont April 1, Lake Charles 2.

A MILK WHITE FLAG (Hoyt's): New York city March 14-26.

A RAILROAD TICKET (W. S. Butterfield, mgr.): Worcester, Mass., March 14-19.

A SOUTHERN ROMANCE (Sol Davis, mgr.): New Britain, Conn., March 15, Waterbury 16, 17, Norwalk 18, Bridgeport 19, Albany, N. Y., 21.

A STRANGER IN NEW YORK (No. 1): Philadelphia, Pa., Feb 28—indefinite.

A STRANGER IN NEW YORK (No. 2): E. M. Dasher, mgr.): Winnipeg, Man., March 14, 15, Grand Forks, N. Dak., 16, Fargo 17, Anaconda, Mont., 19, Butte 20, 21, Helena 24, Spokane, Wash., 25, 26, Tacoma 28, Victoria, B. C., 31.

A STRANGER IN NEW YORK (No. 3): Claremont, N. H., March 19, Concord 21.

A TEXAS STEER: Dubuque, Ia., March 15, Fargo, N. Dak., 28, Jamestown 24.

A THOROUGHBRED (R. M. Dear, mgr.): Ft Scott, Kan., March 16, Pittsburg 19, Joplin, Mo., 20.

A TRIP TO CHINATOWN (Hoyt's; John R. Considine, mgr.): Baltimore, Md., March 13-19, Cincinnati, O., 20-April 2.

A TRIP TO COONTOWN (Cole and Johnson; Samuel Corker, Jr., mgr.): Norwich, N. Y., March 16.

ACME COMEDY: Brownwood, Tex., March 14-20, San Angelo 21-27, Coleman 28-April 3.

ADAMS, MAUDE (Chas. Frohman, mgr.): New York city Sept. 27—indefinite

AGNEW, JUNE (T. C. Howard, mgr.): Tarentum, Pa., March 14-19, Rochester 21-26, Sharon 28-April 2.

AKERSTROM, ULLIE (Gus Bernard, mgr.): Bradford, Pa., March 14-19, Jamestown, N. Y., 21-26, Elmira 28-April 2.

ALCAZAR STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal.—indefinite.

ARTHUR, JULIA: Hamilton, Ont., March 15, 16, Toronto 17-19, Brooklyn, N. Y., 21-26, Boston, Mass., 28-April 2.

AT GAY CONEY ISLAND (Miller and Peel, mgrs.): Providence, R. I., March 14-19.

AT PINEY RIDGE: Bridgeport, Conn., March 14-16.

BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): New Orleans, La., Feb. 21-March 12, Dallas, Tex., 14-19.

BARBOUR THEATRE: Bloomington, Ill., March 14-19.

BELL, DIGBY: Trenton, N. J., March 17, Hartford, Conn., 18.

BENNETT-MOULTON (Monte Thompson, mgr.): Waterbury, Conn., March 14-19, Poughkeepsie, N. Y., 21-26.

BIJOU-LOGEE (Alfred Molander, mgr.): Chippewa Falls Wis. March 14-19.

BIJOU THEATRE (Edward B. Kelly, mgr.): Portland, Ore., March 14-19.

BLAIR, EUGENIE: Philadelphia, Pa., Feb. 28—indefinite

BLUE JEANS (Edward Arlington, mgr.): Indianapolis, Ind., March 14-16, Dayton, O., 17-19, Washington, D. C., 21-26.

BRYAN COMEDIANS: Oconto, Wis., March 15, New London 16, Menasha 17, Waupaca 18, Grand Rapids 19.

BYRON, MR. AND MRS. OLIVER (J. H. Alliger, mgr.): St. Augustine, Fla., March 15, 16, Jacksonville 17, Savannah, Ga. 18, 19.

CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 9—indefinite.

CHASE-LISTER: Mexico, Mo., March 14-19, Moberly 21-26, Keokuk 28-April 2.

CHERRY PICKERS (Augustus Pitou, mgr.): Marshalltown, Ia., March 15, Des Moines 16, Council Bluffs 17, Omaha, Neb., 18, 19, Kansas City, Mo., 20-26, Quincy, Ill., 28, Jacksonville 29.

CHESTER, ALMA (Oscar W. Dibble, mgr.): Harrisburg, Pa., March 14-19, Pottsville 21-26, Paterson, N. J., 28-April 4.

CHINNIE FADDEN (Owen Ferree, mgr.): Chicago, Ill., March 20-26.

CLARKE, CRESTON: Shamokin, Pa., March 15, Hazleton 16, Wilkes-Barre 17, Scranton 18, 19.

CLARKE, HARRY CORSON (R. Beers Loos, mgr.): Butte, Mont., March 28-30.

CLAXTON, KATE: Detroit, Mich., March 14-19.

CLEMENT, CLAY: Marinette, Wis., March 15, Escanaba 16, Manistique, Mich., 17, Sault Ste. Marie 18, Ishpeming 19, Marquette 20.

COLUMBIA COMEDY: Negaunee, Mich., March 14-19, Sault Ste. Marie 21-26.

COON HOLLOW (Al. Caldwell, mgr.): Middletown, Ind., March 15, Dunkirk 16, Union City 17, Elwood 19.

CORBETT, JAMES J. (W. A. Brady, mgr.): Spokane, Wash.; March 14, 15, Tacoma 17, Seattle 18-20, Victoria, B. C., 21, Vancouver 22, Seattle, Wash., 24, Portland, Ore., 24-26, San Francisco, Cal., 28-April 3.

CORSE PAYTON COMEDY (Wm. E. Dentison, mgr.): Haverhill, Mass., March 14-19, Nashua, N. H., 21-26, Taunton, Mass., 28-April 2.

CORSE PAYTON STOCK (David J. Ramage, mgr.): S. Norwalk, Conn., March 14-19, Norwich 21-26, New London 28-April 2.

COURTED INTO COURT (Rich and Harris, mgrs.): Lincoln, Neb., March 15.

CRANE PLAYERS (E. M. Crane, mgr.): Paterson, N. J., March 14-19, Waterbury, Conn., 21-26, New Britain 28-April 2.

CRANE, WILLIAM H.: New York city Jan. 31—indefinite.

CUBA'S VOW (Harley Merry, mgr.): Cincinnati, O., March 13-19.

CUMBERLAND '61 (Augustus Pitou, mgr.): Jersey City, N. J., March 14-19.

CUMMINGS STOCK (No. 1): Toronto, Can., Feb. 14—indefinite.

DALY, AUGUSTIN, STOCK: New York city March 14-19.

DARKEST AMERICA (John W. Vogel): Lincoln, Ill., March 15, Jacksonville 16, Hannibal, Mo., 17, Quincy, Ill., 18, Keokuk, Ia., 19, Ft. Madison 21, Monmouth, Ill., 22, Burlington, Ia., 23, Galesburg, Ill., 24, Moline 25, Davenport, Ia., 26, 27, Fairfield 28, Ottumwa 29, Oskaloosa 30, Des Moines 31, April 1, Marshalltown 2.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Philadelphia, Pa., March 14-19, Easton 22.

DAVENPORT, FANNY (Ben Stern, mgr.): Columbus, O., March 14-16, Toledo 17-19, Chicago, Ill., 21-26, Springfield, Ill., 28.

DEVIL'S AUCTION (M. Wise, mgr.): St. Louis, Mo., March 14-19, Hannibal 23.

DILLON, JOHN: Galena, Kan., March 15, Pittsburg 16, Weir City 17, Parsons 18, Chanute 19, Tolu 21, Ft. Scott 22.

DODGE, SANFORD (E. J. Carpenter, mgr.): Montrose, Col., March 14-16.

DOWNING, ROBERT: Gallipolis, O., March 21.

DREW, JOHN (Chas. Frohman, mgr.): New York city Feb. 14-March 26.

EARLE, GRAHAM (C. H. Rossham, mgr.): Arkansas City, Ark., March 14-21, Newton, Kan., 21-26.

EIGHT BELLS (W. E. Flack, mgr.): Washington, D. C., March 14-19, Cumberland, Md., 21, Altoona, Pa., 22, Tarentum 23, Johnstown 24, Punxsutawney 25, Philipsburg 26.

ELROY STOCK (Edwin Elroy, mgr.): Mahanoy City, Pa., March 14-19, Shamokin 21-26.

EMMETT, KATIE: Detroit, Mich., March 13-19, Muskegon 28, Mansfield, O., 30.

EMPIRE STOCK (J. Barry Gordon, mgr.): Hagerstown, Ind., March 14-19, Greenville, O., 21-26, Dunkirk, Ind., 28-April 2.

EMPIRE THEATRE (Chas. Frohman, mgr.): New York city Jan. 3—indefinite.

FERRIS COMEDIANS (Dick Ferris, mgr.): Springfield, Ill., March 14-19.

FRENCH IRVING: Canton, O., March 14-16, Wellston 17-19.

FABIO ROMANI (J. B. Murray, bus.-mgr.): Villisca, Ia., March 15, Clarinda 16, Conway 17, Osceola 18, Chariton 19, Albia 21, Knoxville 22, Oskaloosa 24, What Cheer 24, Muscatine 25.

FISKE, MRS. (Chas. E. Power, mgr.): Chicago, Ill., March 7-19.

FOR FAIR VIRGINIA (Julian Magnus, mgr.): Philadelphia, Pa., March 14-19.

FUN ABOARD THE PACIFIC MAIL: Washington, D. C., March 14-19.

GEORGE, CLARA: Mauch Chunk, Pa., March 14-19.

GIBNEY COMEDY: Joliet, Ill., March 14-19, Rockford 21-26.

GOODWIN, NAT C. (Geo. J. Appleton, mgr.): Louisville, Ky., March 14, 15, Nashville, Tenn., 17, Memphis, 18, 19, New Orleans, La., 20-26, Galveston, Tex., 28, Houston 29, San Antonio 30, Austin 31, Waco April 1, Ft. Worth 2.

GORMANS, THE (Charles F. Brown, mgr.): Gardner, Mass., March 15, Pitchburg 16, Brattleboro, Vt., 17.

GRAND OPERA STOCK: Columbus, O.—indefinite.

GRANGER-BLOCK: New Orleans, La., March 14-19.

GREENE, JOSEPH: Bridgeton, N. J., March 14-19, Chester, Pa., 21-26.

GRIFFITH, JOHN: Louisville, Ky., March 21-26.

HALL, JESSIE MAE: Terre Haute, Ind., March 16-19.

HARLAND DRAMATIC: Monroe, Mich., March 14-19.

HARRIGAN, EDWARD (W. J. Hanley, mgr.): Victor, Col., March 15, Pueblo 16, Leadville 18, Aspen 19, Denver 20-26, San Francisco, Cal., April 3-16.

HART'S COMEDIANS: Clinton, Mo., March 14-19.

HENSHAW-TEN BROECK: Cedar Rapids, Ia., March 15.

HERALD SQUARE COMEDIANS (Wm. Jerome): Salt Lake City, U., March 14-19, Ogden 21, 22, Carson City, Nev., 23, 24, Sacramento, Cal., 28-April 3.

HERNDON, AGNES: Bloomington, Ill., March 14-19.

HERNE, JAMES A. (Shore Acres Co.; William H. Gross, mgr.): Austin Tex., March 15, San Antonio 16, El Paso 18, Riverside, Cal., 21, San Diego 22, 23, Los Angeles 24-26, Fresno 28, Stockton 29, San José 30, Oakland 31-April 2.

HILLMAN, MAUD: Wilkes-Barre, Pa., March 14-19, Binghamton, N. Y., 21-26, Worcester, Mass., 28-April 3.

HOCKEY-WHEELER: Carson, Nev., March 14-19, Chico, Cal., April 4-9.

HIMMELEIN IDEALS (John Himmelein, mgr.): Beaver Falls, Pa., March 14-19, Titusville 21-26, Bradford 28-April 2.

HOGAN'S ALLEY (Gilmore and Leonard; Eugene Wellington, mgr.): Milwaukee, Wis., March 14-19.

HOLDEN COMEDY (No. 2; Harry M. Holden, mgr.): Aurora, Ill., March 14-19, Hannibal 21-26, Quincy 28-April 2.

HOLMES, LAWRENCE: Denver, Col., March 13-20, Pueblo 21-23, Colorado Springs 24-26.

HUMAN HEARTS (T. E. Vaughn, mgr.): Battle Creek, Mich., March 15, Coldwater 16, Ann Arbor 18, Flint 19, Detroit 20-26.

HUMANITY: Syracuse, N. Y., March 14-16, Albany 17-19.

HYER COLORED COMEDY: Auburn, Neb., March 15-16, Horton, Kan., 17, 18.

IN GAY NEW YORK: Boston, Mass., March 14-19, New York city 28-April 23.

IN OLD KENTUCKY: Springfield, Mass., March 15, Waterbury, Conn., 16, Middletown 17, New Britain 18, Hartford 19, Boston, Mass., 21-26, Providence, R. I., 28-April 2.

JAMES, LOUIS: Petersburg, Va., March 16, Richmond 18, 19.

JANAUSCHEK, MME.: Washington, D. C., March 14-19.

KEENE, THOMAS W.: Tiffin, O., March 15, Springfield 16, Richmond, Ind., 17, Columbus 18, Franklin 19, Cincinnati 21-26, Chicago, Ill., 28-April 2.

KELCEY-SHANNON: Providence, R. I., March 14-19, Brooklyn, N. Y., 21-26, Philadelphia, Pa., 28-April 2.

KENNEDY, LILLIAN: Philadelphia, Pa., March 14-19.

KENNEDY PLAYERS: Troy, N. Y., March 14-19.

KING DRAMATIC (N. Appell and A. S. Koenig, mgrs.): Elmira, N. Y., March 14-19.

KLINE-HEARN (Sol Branning, mgr.): Savannah, Ga., March 14-17, Jacksonville, Fla., 21-26, Chattanooga, Tenn., 28-April 2.

LEE COMEDIANS: Cicero, N. Y., March 14-19.

LEROYLE, HENNESSY (F. G. Conrad, mgr.): Anderson, Ind., March 15, Noblesville 16, Elwood 17, Muncie 18, Middletown 19, Logansport 21, Marion 22, Dunkirk 23, Celina, O., 24, Portland, Ind., 25, Ft. Wayne 26.

LITTLE TRIXIE (Fred Robbins, mgr.): Janesville, Wis., March 15, Watertown 16, Portage 17, Black River Falls 18, Neillsville 19, Marshfield 21, Wausau 22, Merrill 23, Rhinelander 24, Antigo 25, New London 26.

LYCEUM STOCK (Daniel Frohman, mgr.): New York city Nov. 23—indefinite.

MACAULEY-PATTON (Harry Levy, mgr.): Charleston, W. Va., March 14-19, Portsmouth, O., 21-26, Chillicothe 28-April 3.

MACK, ANDREW (Rich and Harris, mgrs.): Brooklyn, N. Y., March 14-19, Newark, N. J., 21-26.

MACKIE, JAS. B.: Mt. Vernon, O., March 16, Cambridge 17, Coshocton 18, Canal Dover 19, New Lexington 20.

MADISON SQUARE (Lowe's): Stockton, Minn., March 14-19, Hill City 21-23, Colby 24-26, Florence, Col., 28-April 9.

MANSFIELD, RICHARD (A. M. Palmer, mgr.): St. Louis, Mo., March 14-19, Terre Haute, Ind., 21, Indianapolis 22, Columbus, O., 23, Toledo 24, Detroit, Mich., 25, 26, Pittsburg, Pa., 28-April 2.

MANTELL, ROBERT B. (M. W. Hanley, mgr.): Meadville, Pa., March 14, Warren, O., 15, Massillon 16, Mansfield 17, Dayton 18, Springfield 19, Cincinnati 20-26.

MARKHAM STOCK: New York city March 21—indefinite.

MARLOWE, JULIA (Chas. B. Dillingham, mgr.): Philadelphia, Pa., March 14-26, Newark, N. J., 28-April 2.

MATHER, MARGARET: Montgomery, Ala., March 15, Columbus, Ga., 16, Macon 17, Jacksonville, Fla., 18, 19.

MCCARTHY, DAN: Brooklyn, N. Y., March 14-19.

MCFADDEN'S ROW OF FLATS (Gus Hill, prop. and mgr.): Washington, D. C., March 14-19, Pittsburg, Pa., 21-26, Philadelphia 28-April 2.

MCGINTY THE SPORT (J. D. Flynn, mgr.): Madison, Wis., March 16, Portage 18.

MCHENRY, NELLIE: Livingston, Mont., March 15, Billings 16, Miles City 17, Bismarck, N. Dak., 19, Jamestown 21, Fargo 22.

MACNEILL, KATHERINE: Birmingham, Ala., March 14-19, Knoxville, Tenn., 21-26.

MCVICKER THEATRE: Durant, Ia., March 14-19.

MILES IDEAL STOCK (Frank Lee Miles, mgr.): Norristown, Pa., March 14-19, Wilkes-Barre 21-26, Elizabeth, N. J., 28-April 2.

MILLER, HENRY: New York city Feb. 15—indefinite.

MILLS, JOSIE: Meadville, Pa., March 14-19, Warren, O., 21-26, Salem 28-April 2.

MISS FRANCIS OF YALE: Elkhart, Ind., March 15, Goshen 16, Elgin, Ill., 17, Rockford 18, Clinton, Ia., 19, Dubuque 21.

MODJESKA: New York city March 14-28, Philadelphia, Pa., 28-April 2

MOHAWK, GO-WOS-GO: New York city March 14-19.

MORGAN, COURTENAY: Alpena, Mich., March 14-19.

MORRISON, LEWIS (Edwin J. Abram, mgr.): Minneapolis, Minn., March 14-19, West Superior, Wis., 21, Duluth, Minn., 22, Eau Claire, Wis., 23, La Crosse 24, Winona 25, Madison 26.

MORRISON, ROSABEL: Altoona, Pa., March 16, York 17.

MURRAY AND MACK (Joe W. Spears, mgr.): Meriden, Conn., March 15, Holyoke, Mass., 16, Northampton 17, Westfield 18, Pittsfield 19, Milford 21, Woonsocket, R. I., 22, Taunton, Mass., 23, Brockton 24, New Bedford 25, Fall River 26.

MURRAY COMEDY: Paducah, Ky., March 14-19, Cairo, Ill., 21-26, Henderson, Ky., 28-April 2.

MURPHY, JOSEPH: Indiana, Pa., March 14, 15, Johnstown 16, Altoona 17.

MURPHY, TIM: Grand Forks, N. Dak., March 21, Crookston, Minn., 22, Fargo, N. Dak., 23, Jamestown 24.

MY FRIEND FROM INDIA: Newark, N. J., March 14-19

MY FRIEND FROM INDIA (Walter Perkins): Derby, Conn., March 15, Winsted 16, Springfield, Mass., 17, Wilmington, Del., 19, Norristown, Pa., 22, Lancaster 23, York 24, Easton 25, Mahanoy City 26, Shamokin 29, Mauch Chunk 30.

NEILL COMPANY: Cincinnati, O.—indefinite.

NEVER AGAIN: Toledo, O., March 15, 16, Detroit, Mich., 17-19.

NORTHERN LIGHTS (Wm. Calder, mgr.): Baltimore, Md., March 14-19.

OH! SUSANNAH: New York city Feb. 7—indefinite.

OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): New York City March 14-19, Corning, N. Y., March 26.

OLD FARMER HOPKINS: Barnwell, S. C., March 16, Summerville 17, Georgetown 18, Darlington 19, Florence 22.

OLE OLSON: St. Paul, Minn., March 14-19.

O'NEILL, JAMES: Chicago, Ill., March 14-26.

OTHER PEOPLE'S MONEY (F. J. Conrad, mgr.): Noblesville, Ind., March 16, Elwood 17, Muncie 18, Middletown 19, Logansport 21, Marion 22, Dunkirk 23, Celina 24, Portland 25, Ft. Wayne 26.

OTIS, ELITA PROCTOR (Horace Wall, mgr.): Boston, Mass., March 14-19, Philadelphia, Pa., 21-26.

OTT, JOSEPH: Cumberland, Md., March 17.

OUR FLAT (Cook and Sloss, mgrs.): Cheyenne, Wyo., March 15, North Platte, Neb., 16, Kearney 17, Grand Island 18, Hastings 19, Lincoln 20.

OWEN, WILLIAM: Stratford, Ont., March 14-16, Berlin 17-19, Hamilton 21-26, Bowie 28-30.

PAIGE, CLAIRE: Joliet, Ill., March 14-19.

PAIGE, EDNA: Silver City, N. M., March 14-19, El Paso, Tex., 21-26.

PARK COMEDY Delphos, O., March 14-19, Wauseon 21-26.

PATENT APPLIED FOR: Zanesville, O., March 18.

PAYTON, SENTEN (Benj. J. Lander, mgr.): La Fayette, Ind., March 14-19.

PEARSON, A. Y.: Dubuque, Ia., March 22-26.

PEARSON DRAMATIC: Davenport, Ia., March 14-19, Dubuque 21-26.

PECK'S BAD BOY: Chicago, Ill., March 14-19.

PLUNKARD, SI (J. C. Lewis; Bob Mack, mgr.): Wellington, Kan., March 18, Wichita 19, Winfield 21, Arkansas City 22.

PUDD'NHEAD WILSON (Mayo): Rome, N. Y., March 15, Gloversville 16, Troy 18, 19, Pittsfield, Mass., 21, N. Adams 22, Springfield 23, New Britain, Conn., 24, Meriden 25, New London 26.

PULSE OF NEW YORK (C. N. Bertram, mgr.): Altoona, Pa., March 15, Reading 16-20.

RANKIN, MCKEE (Stock): Chicago, Ill., March 14-26.

REED, ROLAND: Denver, Col., March 14-19, Lincoln, Neb., 28.

RICE COMEDIANS: Lawrence, Kan., March 14-19.

RICE, FANNY: Grand Rapids, Mich., 16, Muskegon 17, Battle Creek 18.

ROBER, KATHERINE: Westerly, Mass., March 14-19, Pitchburg 2-24, Boston 28-April 9.

ROBERTSON, PUNCH: Chattanooga, Tenn., March 14-19, Atlanta, Ga., 21-26, Savannah 28-April 2.

ROBSON, STUART: Indianapolis, Ind., March 15, Marion 16, Lima, O., 17, Ft Wayne, Ind., 18, Sandusky, O., 19, Cleveland 21-26.

RUSSELL, SOL SMITH (Fred G. Berger, mgr.): Boston, Mass., March 14-26, Worcester 28, Springfield 29, New Haven, Conn., 30, Hartford 31, Waterbury April 1, Bridgeport 2.

RYAN COMEDY: Johnstown, N. Y., March 21-26.

RYAN, DANIEL R.: St. Albans, Vt., March 13-19.

SALISBURY STOCK (Chas. P. Salisbury, mgr.): Bastable Theatre, Syracuse, N. Y.—indefinite.

SAWTELLE DRAMATIC (J. Al. Sawtelle, mgr.): Lancaster, Pa., March 14-19, Reading 21-26, Scranton 28-April 2.

SECRET SERVICE (No. 1): Brooklyn, N. Y., Feb. 28-March 19.

SHALL WE FORGIVE HER: Los Angeles, Cal., March 14-16, Santa Barbara 17, Fresno 18, Sacramento 19, Portland, Ore., 21, 22.

SHANNON COMEDY (Harry Shannon, mgr.): Marathon, N. Y., March 14-19, Rome 21-26.

SHANNON OF THE SIXTH: Frederick, Md., March 15.

SHEA, THOMAS E. (George H. Brennan, mgr.): Chicago, Ill., March 7-18.

SHEARER, TOMMY (Earl Burgess, mgr.: N. Adams, Mass., March 14-19, Gloversville, N. Y., 21-26, Saratoga 28-April 2.

SHERMAN, ROBERT: Barry, Ill., March 14-19

SHORE ACRES (William H. Gross, mgr.): Burlington, Ia., March 15, Ottumwa 16, Oskaloosa 17, Marshalltown 18, Des Moines 19.

SIDE TRACKED (A. Q. Scammon, mgr.): Hartford, Conn., March 15, 16, Holyoke, Mass., 17-19.

SILVER KING: New York city March 14-19

SKINNER, OTIS: Syracuse, N. Y., March 15, 16, Auburn 17, Rochester 18, 19.

SMYTH AND RICE COMEDY: Buffalo, N. Y., March 14-16, Cleveland, O., 17-19, Toledo 21-23, Delaware 24, Columbus 25, 26.

SOTHERN, E. H. (Daniel Frohman, mgr.): Boston, Mass., Feb. 28-March 19, Providence, R. I., 21-23, Worcester, Mass., 24, Hartford, Conn., 25, New Haven 26, Baltimore, Md., 28-April 2.

SOUTH BEFORE THE WAR: Charles City, Ia., March 18, Faribault, Minn., 24, Dubuque, Ia., 29.

SOWING THE WIND: Lowell, Mass., March 18, 19.

SPEAR'S COMEDY: Bath, Me., March 14-19.

SPOONER DRAMATIC (Allie and F. E. Spooner, mgrs.): Columbus, Neb., March 14-19, Fremont 21-26, Grand Island 28-April 2.

SPOONERS, THE (Edna May and Cecil: B. S. Spooner, mgr.): Bridgeport, Conn., March 14-19.

TANNER, CORA: Philadelphia, Pa., March 14-19, Boston, Mass., 28-April 2.

TARRYTOWN WIDOW: Exeter, N. H., March 16.

TENNESSEE'S PARDNER (Arthur C. Alston, mgr.): New York city March 14-19, New Haven, Conn., 21-23, Waterbury 25-26.

THE CURSE OF GOLD: Wilwaukee, Wis., March 14-19.

THE DAZZLER (John F. Cosgrove, mgr.): St. Paul, Minn., March 13-16, Minneapolis 17-19, Duluth 21, West Superior, Wis., 22, Travel 23, Houghton, Mich., 24, Calumet 25, Ishpeming 28, Marquette 28, Bay City 29, Saginaw 30, Flint 31, Lansing April 1, Sandusky, O., 2.

THE ELECTRICIAN (Blaney): Buffalo, N. Y., March 14-19.

THE FRENCH MAID: Brooklyn, N. Y., March 14-19.

THE GAY MATINEE GIRL (Edwin P. Hilton, mgr.): Beatrice, Neb., March 15, Omaha 16, 17, St. Joseph, Mo., 18, 19.

THE GIRL I LEFT BEHIND ME: New Orleans, La., March 14-19.

THE HEART OF CHICAGO (Eastern: Lincoln J. Carter, prop.: Jay Simms, mgr.): Fall River, Mass., March 14, 15, Brockton 16, Taunton 17, Lynn 18, 19, Gloucester 20, Newburyport 21, Lawrence 22, Lowell 23, Leominster 24, Gardner 25, Athol 30, Greenfield 31, Northampton April 1, Holyoke 2.

THE HEART OF CHICAGO (Western: Lincoln J. Carter, prop.: Ed W. Roland, mgr.): Ashland, Pa., March 15, Pottsville 16, Reading 17, Tower City 18, Williamsport 19, Mannington, W. Va., 25.

THE HEART OF MARYLAND (David Belasco, prop.: H. C. Husted, mgr.): New Haven, Conn., March 21-23, Middletown 24, New Britain 25, Hartford 26.

THE LILLIPUTIANS: Milwaukee, Wis., March 14-19.

THE LAND OF THE LIVING (Jess Burns, mgr.): Newark, N. J., March 14-19, Worcester, Mass., 21-26.

THE LAST STROKE: New York city March 14-19.

THE MATINEE GIRL: Beatrice, Neb., March 15, Omaha 16, 17, St. Joseph, Mo., 18, 19.

THE MYSTERIOUS MR. BUGLE: San Francisco, Cal., March 14-26, San Diego 28, 29, Los Angeles 30-April 4.

THE NANCY HANKS: Colorado Springs, Col., March 14, 15, Pueblo 16, 17, Cripple Creek 18, Aspen 19, Leadville 21, 22, Grand Junction 23, 24, Salt Lake City, U., 25, 26.

THE OLD HOMESTEAD (Thompson and Killpatrick, mgrs.): Washington, D. C., March 14-19, Boston, Mass., 21-April 8.

THE PATHFINDERS: Pottstown, Pa., March 14-19, Norristown 21-26.

THE PAY TRAIN: Des Moines, Ia., March 17-19.

THE PRISONER OF ZENDA (Daniel Frohman, mgr.): Brooklyn, N. Y., March 14-19, Poughkeepsie 28.

THE PRODIGAL FATHER (Welcher and Riedee, mgrs.): Thomasville, Ga., March 15, Albany 16.

THE REAL WIDOW BROWN: Richmond, Va., March 15, 16, Petersburg 17, Auburn, Ind., 21.

THE ROYAL BOX (Chas. Coghlan; Laebler and Co., mgrs.): Boston, Mass., March 14-19.

THE SIGN OF THE CROSS: Chicago, Ill., March 14-19.

THE SPORTING DUCHESS (Frank L. Perley, mgr.): Hartford, Conn., March 15, 16, New Haven 17, Brooklyn, N. Y., 21-26.

THE SUNSHINE OF PAR[illegible]LLEY (Geo. W. Ryer, mgr.): Canton, O., March 14, Mansfield 15, Sandusky 16, Toledo 17-19, Pittsburg, Pa., 21-26, Brooklyn, N. Y., 28-April 2.

THE SWELL MISS FITZWELL (May Irwin; E. Rosenbaum, mgr.): New York city March 14-19.

THE WHITE SLAVE: Chicago, Ill., March 14-19, Indianapolis, Ind., 21-23, Columbus 24-26, Dayton, O., 28-30, Wheeling, W. Va., 31-April 2.

THE WIDOW JONES: Boston, Mass., March 14-19.

THE WOMAN IN BLACK: Syracuse, N. Y., March 17-19, Buffalo 21-26.

THE WORLD AGAINST HER (Agnes Wallace-Villa; Sam B. Villa, mgr.): Toledo, O., March 13-16, Napoleon 17, Detroit, Mich., 20-26, Cleveland, O., 28-April 2.

TOOLE, J. E.: Peoria, Ill., March 14-16, Lincoln 17, Champaign 18, Olney 19, Evansville, Ind., 20, Henderson, Ky., 21, Paducah 22, Fulton 23, Memphis, Tenn., 24-26, Jackson 28, Nashville 30-April 2.

TOWN TOPICS (World, Keller and Mack, props.; Sol Manheimer, mgr.): San Francisco, Cal., March 14-19, California circuit 21-26, Portland, Ore., 28-April 2.

TUCKER, ETHEL: Lowell, Mass., March 14-19, Troy, N. Y., 21-26.

TUCKER, LILLIAN (Chas. C. Vaught, mgr.): Knoxville, Tenn., March 14-19, Chattanooga 21-23, Birmingham, Ala., 28-April 2.

TUTTLE CLAIRE: Gillett, Pa., March 19, 19.

TWO LITTLE VAGRANTS (Edward C. White, mgr.): Chicago, Ill., March 14-26, St. Louis, Mo., 28-April 2.

UNCLE TOM'S CABIN (Al. W. Martin): Brooklyn, N. Y., March 14-19., Baltimore, Md., 21-26.

UNCLE TOM'S CABIN (Stowe): St. Thomas, Ont., March 15, London 16, Berlin 17, Hamilton 18, 19, Toronto 21-26, Peterboro 28, Belleville 29, Kingston 30, Ottawa 31-April 2.

UNCLE TOM'S CABIN (Stetson; Wm. Kibble, mgr.): Circleville, O., March 15, Greenville 16, Hillsboro 17, Wilmington 18, Lebanon 19, Troy 21, Piqua 22, Lima 23, St. Marys 24, Portland, Ind., 25, Richmond 26.

UNDER THE DOME (Lincoln J. Carter, prop.: Martin Golden, mgr.): Zanesville, O., March 15, Newark 16, Wheeling, W. Va., 17-19, Cleveland, O., 21-26, Detroit, Mich., 28-April 2.

UNDER THE POLAR STAR (Wm. A. Brady, mgr.): Kansas City, Mo., March 14-19.

UNDER THE RED ROBE: Newark, N. J., March 14-19, Brockton, Mass., 23.

VAN NOSTRAND COMEDY: Rochester, N. Y., March 14-19.

VAN OSTEN: Rochester, N. Y., March 14-16.

VAN TASSELL, CORA: Montgomery, Ala., March 14-19, Anniston 21-26, Rome, Ga., 28-April 2.

VERLET, MLLE. ALICE: New Orleans, La., March 14, Galveston, Texas, 18, Houston 20, San Antonio 22, Austin 23, Ft. Worth 24, Dallas 25.

WAITE COMEDY (Eastern: C. L. Elliott, mgr.): Salem, Mass., March 14-19, Lawrence 21-26, Northampton 28-April 9.

WAITE COMEDY (Western: D. H. Woods, mgr.): Newburg, N. Y., March 14-19, Trenton, N. J., 21-26.

WAND AND VOKES: Boston, Mass., March 14-19.

WARDE, FREDERICK: Bozeman, Mont., March 15, Helena 16, Butte 17-19, Anaconda 21.

WARNER COMEDY (Ben R. Warner, mgr.): Springfield, Mo., March 14-19.

WARREN COMEDY (M. H. Harriman, mgr.): Steubenville, O., March 14-19.

'WAY DOWN EAST: New York city Feb. 7—indefinite.

WAYNE, MR. AND MRS ROBERT (A. Dunlap, mgr.: Marion, O., March 21-26.

WHAT HAPPENED TO JONES: Cincinnati, O., March 14-19.

WHAT HAPPENED TO JONES: New York city Feb. 21—indefinite.

WHEN LONDON SLEEPS: Cleveland, O., March 14-19, Canton 21, Akron 22, Tiffin 23, Findlay 24, Lima 25, Springfield 26, Cincinnati 27-April 2.

WHITE HEATHER (Chas. Frohman, mgr.): New York city Nov. 22—indefinite

WHITESIDE, WALKER (Mason Mitchell, mgr.): Urbana, O., March 15, Detroit, Mich., 28-April 2.

WHO IS WHO (Kelly and Mason; E. D. Stair; Geo. H. Nicolai, mgr.): Albany, N. Y., March 14-16

WIEDEMANN COMEDIANS (Willis Bass, mgr.): Galveston, Tex., March 14-19, Houston 21-24.

WILLARD, E. S.: Chicago, Ill., March 14-April 2.

WILSON, FREDERICK H. (Harry F. Curtis, mgr.): Chillicothe, O., March 14-19, Circleville 21-26, Zanesville 28-April 2.

WILSON THEATRE: Franklin, Pa., March 14-19, Warren, O., 21-26, Chicago, Ill., 28-April 14.

WOLFORD STOCK (Wolford and Gaskell, mgrs.): Waverly, N. Y., March 14-16

WOODWARD THEATRE: Omaha, Neb., Feb. 21—indefinite.

YOUNG, JAMES: Albany, Ga., March 15, 16, Americus 17, Columbus 18, Talladega, Ala., 21, Anniston 22, Birmingham 23, 24, Tuscaloosa 25, Columbus, Miss., 26, Meridian 28, Jackson 29, 30, Vicksburg 31, Natchez April 1.

OPERA AND EXTRAVAGANZA.

ANDREWS OPERA CO.: Binghamton, N. Y., March 14-16, Corning 17, Geneva 18, 19, Oneonta 21, 22.

BOSTONIANS: Salt Lake City, U., March 18, 19.

BOSTON LYRIC OPERA: St. Paul, Minn., March 20-22.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): New York city Dec. 25—indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Pittsburg, Pa., March 14-26.

CALHOUN OPERA (R

JUST HATCHED—ANOTHER NOVELTY, AND IT'S A "BIRD"!

SELDEN'S FUNNY FARCE,

A SPRING CHICKEN

Author of A HOT OLD TIME.

THE DRESDEN DOLL, MADELINE MARSHALL, —A FLOCK OF FAMOUS FAVORITES— THE COMEDY COCKTAIL, "SAM" COLLINS,

AND

16—OTHERS TO BE ANNOUNCED—16

Playing Gilmore's Auditorium, Philadelphia; Kernan's Auditorium Music Hall, Baltimore; Academy of Music, Washington; Lyceum Theatre, Cleveland; Duquesne Theatre, Pittsburgh; Grand Opera House, Boston; Grand Opera House and Gayety Theatre, Brooklyn, and all the big week stands.

"A SPRING CHICKEN WILL MAKE THE FEATHERS FLY."

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EDGAR SELDEN, Low's Exchange, 1121 Broadway, New York.

VARIETY.

ANI'S MONARCHS (No. 1; Harry Hill, prop. and mgr.): Chicago, Ill., March 13-19.

AMERICAN BURLESQUERS: Chicago, Ill., March 14-19.

ARNOLD'S FUN MAKERS (J. F. Arnold, mgr.): Alton, Ill., March 13-19.

BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): San Diego, Cal., March 14-15, Riverside 16, Redlands 17, Ventura 18, Santa Barbara 19, Salt Lake City, U., 25, 26, Grand Junction, Col., 29.

BLACK CROOK BURLESQUE: Fall River, Mass., March 14-16, Hartford, Conn., 17, 18, Taunton, Mass., 19.

BOHEMIAN BURLESQUERS (Louis Robie, mgr.): Binghamton, N. Y., March 14-16.

BRODIE, STEVE (Gus Hill, prop.; C. W. Williams, mgr.): Cincinnati, O., March 14-19, St. Louis, Mo., 21-26, Chicago, Ill., 28-April 2.

CASINO OPERATIC BURLESQUERS: Buffalo, N. Y., March 14-19.

CITY CLUB (Miaco's): Detroit, Mich., March 14-19, Cleveland, O., 21-26, Rochester, N. Y., 28-30, Syracuse 31-April 2.

CITY SPORTS: Philadelphia, Pa., March 14-19.

FITZSIMMONS, ROBERT: Pittsburg, Pa., March 14-19, Washington, D. C., 21-26, Baltimore, Md., 28-April 2.

FOSTER, FAY (Stanley Whiting, mgr.): Indianapolis, Ind., March 14-19, Chicago, Ill., 28-April 2.

FRENCH GAYETY GIRLS: Boston, Mass., March 14-19.

GAY GIRLS OF GOTHAM: Albany, N. Y., March 14-19.

GAY MASQUERADERS (Gus Hill, prop.; Robert Manchester, mgr.): Pittsburg, Pa., March 14-19, Philadelphia 21-26, New York 28-April 9.

GAYEST MANHATTAN: Cincinnati, O., March 14-19.

HILL, ROSE (Rice and Barton, mgrs.): Pawtucket, R. I., March 14, 15, Fall River, Mass., 17-19, Boston 21-26, Troy, N. Y., 28-April 2.

HOPKINS' TRANS-OCEANICS (Eastern): Newark, N. J., March 14-19.

HOPKINS' TRANS-OCEANICS (Western): Columbus, O., March 14-16, Indianapolis, Ind., 17-19.

HOWARD, MAY: Brooklyn, N. Y., March 14-19.

JACK, SAM T.: St. Louis, Mo., March 14-19.

KNICKERBOCKERS (Robie): New York city March 14-19, Buffalo, N. Y., 21-26.

LONDON BELLES (Rose Sydell; J. H. Barnes, mgr.): New York city March 7-19, Philadelphia, Pa., 21-26.

MERRY MAIDENS (Maurice Jacobs, mgr.): Brooklyn, N. Y., March 14-19.

MISS NEW YORK, JR.: Baltimore, Md., March 14-19.

MORRIS, CLARA: Philadelphia, Pa., March 14-19.

MOULIN ROUGE: Providence, R. I., March 14-19, Brooklyn, N. Y., 21-26.

NIGHT OWLS: Buffalo, N. Y., March 14-19.

OCTOROONS (John W. Isham, mgr.): New York city March 14-April 2.

PARISIAN WIDOWS (Weber): Harlem, N. Y., March 14-19, Brooklyn 21-26.

REEVES, AL.: Providence, R. I., March 14-19, New York city 21-26, Albany, N. Y., 28-April 2.

RENTZ-SANTLEY (Abe Leavitt, mgr.): Philadelphia, Pa., March 14-19.

RHODES' MERRYMAKERS: Ocala, Fla., March 14-19.

RICE AND BARTON EXTRAVAGANZA: Jersey City, N. J., March 14-19, Philadelphia, Pa., 21-26.

ROBIN HOOD, JR. (Geo. H. Turner, mgr.): New York city March 14-19, Troy, N. Y., 21-26, Montreal, Can., 28-April 2.

ROSSOW MIDGETS: Toledo, O., March 27-30, Grand Rapids, Mich., 31-April 2.

BOYLE, EDWIN MILTON: New York city March 14-19.

SULLIVAN, JOHN L: Washington, D. C., March 14-19, Bridgeport, Conn., 21-23, New Haven 24-26, Brooklyn, N. Y., 28-April 2.

THE BROADWAY GIRL: Brooklyn, N. Y., March 14-19, Worcester, Mass., 21-26, Albany, N. Y., 28-30, Troy 31-April 2.

TWENTIETH CENTURY MAIDS (Harry Morris): Newark, N. J., March 21-26.

VANITY FAIR (Gus Hill, prop.; Fred J. Huber, mgr.): Philadelphia, Pa., March 14-19, Baltimore, Md., 21-26, Washington, D. C., 28-April 2.

VAUDEVILLE CLUB BURLESQUERS: Philadelphia, Pa., March 14-19.

WHITE CROOK: Brooklyn, N. Y., March 14-19.

WILLIAMS, H. W.: Brooklyn, N. Y., March 14-19.

MINSTRELS.

DUMONT MINSTRELS (Geo. H. Barber, mgr.): Philadelphia, Pa., Nov. 15—indefinite.

FIELD, AL. G., MINSTRELS (Colored; W. A. Junker, mgr.): Richmond, Ind., March 15, Rushville 16, Columbus 17, Seymour 18, Madison 19.

FIELD, AL. G., MINSTRELS (White; Dan Quinlan, mgr.): Lynn, Mass., March 15, Portland, Me., 17, Lewiston 19, Burlington, Vt., 21, Montreal, Can., 22-26.

HALL, LEW, GEORGIA MINSTRELS (Al. Strode, mgr.): Springfield, Ill., March 21, 22.

HENRY, HI: Cleveland, O., March 14-16, Sandusky 17, Fremont 18, Findlay 19, Defiance 21, Ft. Wayne, Ind., 22, Kendallville 23, Kalamazoo 24, Grand Rapids 25, 26.

RICHARDS AND PRINGLE (W. A. Rusco, mgr.): Salt Lake City, U., March 21, 22, Ogden 23, Pocatello, Id., 24, Dillon, Mont., 25, Anaconda 26, 27, Butte 28-April 2.

WASHBURN, L. W.: Troy, N. Y., March 15, 16, Amsterdam 17, Utica 18, 19.

MISCELLANEOUS.

ANGELA SISTERS, THREE: New York city March 14-19, Philadelphia, Pa., 21-26, Pittsburgh 28-April 2.

BOSTON IDEALS: Dubois, Pa., March 21-26.

BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Chicago Feb. 1—indefinite.

CANADIAN JUBILEE SINGERS: Montpelier, Vt., March 15, Walesbury 16, Winooski 17, Essex Junction 18, Johnson 19, 20.

CLARA SCHUMANN LADIES' ORCHESTRA: Cortland, N. Y., March 15, Medina 16, Jamestown 17, Fredonia 18, Silver Creek 19, Newark 21, Auburn 22, Fulton 23, Albany 24, Sherburne 25, New Berlin 26.

DAY (Hypnotist; C. L. Purrington, mgr.): Pittsburg, Pa., March 3-16, Buffalo, N. Y., 17-31.

DAYTON: Swedesboro, N. J., March 14, 15.

INGERSOLL, ROBERT G. (C. P. Farrell, mgr.): Baltimore, Md., March 15, Philadelphia, Pa., 16, Elizabeth, N. J., 17, Trenton 18, New York city 20.

INNES' CONCERT BAND: New York city March 14-19.

KENNEY, C. LE ROY (H. Percy Hill, mgr.): Port Hope, Ont., March 17, Trenton 18, Picton 21, Wellington 22.

NASHVILLE STUDENTS: Garrett, Ind., March 16, Auburn 18, Delphi 20.

ORIENTAL TROUBADOURS: Newville, Pa., March 15-16, Woonsocket 17, 18, Howard 19, Madison 21-24, Flandreau 25, 26, Dell Rapids 30-April 2.

SOUSA'S BAND (E. R. Reynolds, mgr.): Salem, Mass., March 15, Boston 16, Providence, R. I., 17, Fall River, Mass., 18, Worcester 19, Boston 20, Lawrence 21, Hartford, Conn., 22, Waterbury 23, New Haven 24, Philadelphia, Pa., 25, 26, New York city 27.

THE HERMANNS: Syracuse, N. Y., March 17-19, Washington, D. C., 21-26.

THE LEES (Hypnotists; Thos. F. Adkin, mgr.): Mobile, Ala., March 14-19, Memphis, Tenn., 21-26, Owensboro, Ky., 28-April 2.

THE PAIGES: Muscatine, Ia., March 9-15.

THE SAGES (A. B. McDole, mgr.): Reading, Pa., March 14-16, Wilmington, Del., 17-19, Plainfield, N. J., 21-23, Woonsocket, R. I., 28-April 2.

VENETIAN BURLESQUERS: Cleveland, O., March 14-19, Philadelphia, Pa., 21-26.

WELSH PRIZE SINGERS (H. B. Thearle, mgr.): Lancaster, O., March 15, Canal Dover 16, Detroit, Mich., 17, Wabash, Ind., 18, Gas City 19.

YOUNG'S WONDERS (David Young, mgr.): Barnesville, Ga., March 12-14, Griffin 15, 16, La Grange 17, 18.

CORRESPONDENCE

[Received too late for classification.]

INDIANA.

HARTFORD CITY.—VAN CLEVE OPERA HOUSE (W. L. Van Cleve, manager): The Real Widow Brown pleased a fair house 7. Kline's cinematographe 9, 10.

KANSAS.

COFFEYVILLE.—OPERA HOUSE (Luther Perkins, manager): A Thoroughbred 8; performance good; fair business. John Dillon in Bartlett's Road to Seltzerville 10; first-class performance; good house; stormy night.

KENTUCKY.

PADUCAH.—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): Murray Comedy co. 14-19.

MASSACHUSETTS.

WEBSTER.—MUSIC HALL (Hill and Pattison, managers): Tommy Shearer co. Feb. 28-5; small but pleased audience. Plays: A Southern Home, Dangers of a Great City, Saved from Sin, The Prince of Algiers, In Dixie's Land, A Jolly Night, Robinson Crusoe, Waif of the Mines, Richards and Canfield 15.

MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE (Clarke and Gardner, managers): Wang Feb. 25; good performance; receipts $125. Punch Robertson co. 28-5; packed houses. James Young April 9-12.

NEBRASKA.

HASTINGS.—KERR OPERA HOUSE (W. Shellak, manager): A Jay in New York 5; fair house; poor performance. A Boy Wanted 9; pleasing entertainment; good house. A Hired Girl 29.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): Fabio Romani 10.—AUDITORIUM (G. L. Platt, manager): Dark.

THE ELKS.

A lodge will be instituted at Charles City, Iowa, on March 11, with a charter membership of thirty-eight. Waterloo, Iowa, Lodge and paraphernalia will do the work, under the immediate supervision of District Deputy Cozens, of Des Moines.

Tucson, Ariz., Lodge No. 385 will initiate a class on March 19. They have over twenty applications on file. They are now making arrangements for an Elk club and expect to build a lodge room and club rooms.

Florence Lodge No. 469 was instituted at Springfield, Mo., March 5, the Sedalia, Mo., lodge officiating, assisted by visiting Elks from Kansas City, St. Louis and Fort Smith. The lodge starts out under most favorable circumstances with forty-six charter members. The officers: Exalted Ruler, Judge J. A. Frink; Leading Knight, Charles Schneider; Loyal Knight, A. H. Wear; Lecturing Knight, Frank Parker; Secretary, William Jezzard.

THE BLACK PATTI TROUBADOURS.

Tremendous success, packed houses and record-breaking receipts best describe the tour of the Black Patti Troubadours on the Pacific Coast. The cities west of the Rockies, particularly those in California, have received this company and qualified the performance with extraordinary favor and genuine enthusiasm. The company's success in San Francisco was of the sensational order. Booked originally for two weeks at the California Theatre, the engagement was extended three weeks, and could have been prolonged for six without prejudice to the unexampled public interest manifested throughout the engagement. Rarely has a hit been scored equal to that made by the Troubadours in 'Frisco. The auditorium was crowded to the doors at every performance, and the enthusiasm was unlimited.

It was a triumph of which any company might be proud, and particularly gratifying to Managers Voelckel and Nolan, who have labored long and diligently for the reward that has attended their enterprise. The company is now performing in Southern California with continued success. On its return East it will appear in Salt Lake City, Denver, Omaha, Chicago, Cleveland, Detroit, Toledo, Columbus, Pittsburg, Baltimore, and New York, where it will terminate a triumphant season of forty-two weeks at the Grand Opera House.

The third season of the company will begin on Sept. 19, and, like the former tours, will be conducted in person by Messrs. Voelckel and Nolan.

THE NEW STELLAR TRIUMVIRATE.

An important theatrical combination has just been consummated by Managers Wagenhals and Kemper, the enterprising young theatrical firm, who have hitherto been known as the managers of Louis James for the past three seasons. They have signed contracts by which Louis James, Madame Rhea, and Frederick Warde will be toured jointly next season. The organization will be known as the James-Rhea-Warde combination. The repertoire will embrace Julius Cæsar, Othello, Macbeth, Hamlet, School for Scandal, Much Ado About Nothing, and probably the production of an original play. Complete scenic equipment and elaborate costumes and mountings will be carried for each play, and the best supporting company obtainable will be engaged. The Ward and James combination a few years ago was among the most successful of theatrical enterprises, and in reuniting these two representative actors, with the additional attraction of Madame Rhea, Wagenhals and Kemper have brought about one of the strongest organizations in the legitimate field of the drama. The tour, which will begin in September, will embrace all the principal cities from coast to coast, and from Canada to the Gulf.

GUS HILL'S FARCE SUCCESS AND HIS PLANS.

McFadden's Row of Flats has continued its big business, breaking house records at almost every week's stand. The company has returned from the Northwest, where they found business far beyond expectations. The cast remains the same. They are now headed East, to play return dates at Baltimore, Philadelphia, New York, Brooklyn, and then jump to the Pacific Coast for the Spring. Manager Gus Hill will have next season seven attractions, including a new farce-comedy, a spectacular extravaganza, and a sensational melodrama by a well-known author. He will sail for Europe in the Spring to secure novelties for next season.

NEW YORK THEATRES.

5TH AVENUE THEATRE Broadway and 28th Street.
EDWIN KNOWLES, Manager

Return Engagement—Two Weeks.

MODJESKA

and JOSEPH HAWORTH.

First Week **MARY STUART**

Saturday Matinee—AS YOU LIKE IT.

Only matinee, Saturday.

DALY'S BROADWAY AND 30th ST.
Evenings 8:15. Matinees at 2.
Prices, 50c., $1, $1.50 and $2.
Sheridan's masterpiece of old comedy.

School for Scandal

AND

MISS ADA REHAN

As LADY TEAZLE.

Saturday Eve., March 19, MISS REHAN'S last appearance for the present.

Next week—THE GEISHA.

BROADWAY THEATRE BROADWAY, COR. 41st STREET
MR. ANDREW A. McCORMICK.....Manager
Rousing Success.
Broadway Theatre Opera Company.
Management ANDREW A. McCORMICK.
In DeKoven and Smith's Comic Opera Masterpiece,

THE HIGHWAYMAN

Evening 8:15. Saturday Mat. at 2.
150th performance—Solid Silver Souvenirs—March 21.

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Success Surpassing Precedent.
CASTLE SQ. OPERA CO. (50 Artists)
The rollicking sea romance,

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TELEGRAPHIC NEWS

CHICAGO.

A Succession of Prominent Stars—Drama and Opera—Notes of the Week.

(Special to The Mirror.)

CHICAGO, March 14.

Within the past month the playgoers of this city have had the extraordinary privilege of hearing six stars of the first magnitude—Nat Goodwin, Charles Coghlan, Richard Mansfield, Mrs. Fiske, Julia Arthur, and Edward S. Willard. Now there is a dramatic treat worth waiting for three years, especially when we have also had, along with them, Roland Reed, Franz Ebert, George C. Boniface, Jr., Wilton Lackaye, Dan Daly, and McKee Rankin.

Mr. Willard returned to us at Hooley's to-night after a long absence, following Julia Arthur, who had two fine weeks in A Lady of Quality, and won for herself a first place among the stars. The handsome and magnetic Englishman opened in David Garrick, and was warmly welcomed by a large and fashionable Lenten audience. He will be here for three weeks, and will give Garrick Monday evenings and at the Saturday matinees during the engagement, Tom Pinch Tuesday evenings and Wednesday matinees, The Rogue's Comedy Thursday evenings, The Professor's Love Story Friday evenings, and The Middleman Saturday evenings. The advance sale is very large.

During his recent visit to New York Manager Henry J. Powers, who becomes the sole lessee of Hooley's on May 1, arranged for the Empire Theatre company to open his term in Under the Red Robe, the Lyceum company to follow in The Princess and the Butterfly, with Ada Rehan and the Daly company as the third attraction. The house will be closed for a few weeks during the Summer, when it will be thoroughly refitted.

Commodore "Punch" Wheeler, in command of the flying squadron of schooners off the Broadway Adlito, cables me as follows: "On account of the war excitement here at the Anlic, beer has gone up to 15 pesetas per hilo. It is well to keep Western troopers advised. Any agent can pay his expenses if he will bring on a couple of those South Side high balls in a paper bag and resell them here at war prices." This is important, if true.

Mrs. Fiske has met with wonderful success at the Grand Opera House in Tess of the D'Urbervilles. The talented star, Mr. Stoddard's play and the excellent company have united to capture the town. Not a critic dissents from the universal verdict of success, and the theatre is packed at every performance. Mr. De Belleville, Mr. Robinson, Mr. Jack, Miss Shaw, and the others are all "in the picture," and do splendid work. This, unfortunately for us, is the last week of the engagement. Fanny Davenport will follow.

Talk about bad luck! I heard the other day that Andy Mackay had arranged to take out a troupe of Spanish students just before the *Maine* was blown up, and because they declined to become Hungarians for the time he was obliged to cancel all his time.

Eugene Wellington is on a hunt for a good Spanish villain for Hogan's Alley. He can be addressed care of the Alley. (Usual rates.)

What Happened to Jones is happening this week in Cincinnati, for the play was followed at the Columbia to-night by The Sign of the Cross, with Charles Dalton in the lead.

The bright little Lilliputians gave a professional matinee in English at McVicker's last Thursday afternoon, and all of the players in town enjoyed their antics. Their business was big. To-night James O'Neill opened before a large audience at McVicker's, presenting Virginius. During the week he will be seen in Monte Cristo and The Dead Heart. Beside the Bonnie Brier Bush will follow.

I am arranging for a special souvenir matinee at the police court on St. Patrick's Day. On this occasion the terms will be reduced to ten, twenty and thirty days.

Manager George A. Fair who has been booming a celery compound with a three-column picture of his handsome self, took down the red flag of The Devil's Auction at the Schiller, Saturday night, and yesterday put up the Japanese umbrella of The Geisha, entertaining two very large audiences.

Mrs. Fiske gave a very interesting talk before the Woman's Club, the representative organization of the gentle sex here, the other morning. All of the papers printed the talk in full and commented upon it very favorably.

James Jay Brady, Frank Dallas, Jerry Hunt, of the Alhambra, and other choice St. Louis spirits have organized the Ash Wednesday Club, pledging themselves to abstain from intoxicants during the Lenten season. They will "break away" on Easter Monday, and think of coming to Chicago to do it. Hunt writes: "How much for a plain drunk for a party of ten? Always looking for rates."

The season of grand opera opened at the Auditorium to-night with a large audience in attendance. Mme. Eames appearing in La Traviata.

Up at the Great Northern Theatre last evening the McKee Rankin company, chaperoned by the veteran manager, Horace McVicker, opened in East Lynne, with McKee Rankin, Wilton Lackaye, Nance O'Neil, and Rose Eytinge in the cast. A fine performance is given. Next week the same organization will revive Trilby, and Manager Henderson's new stock company will follow.

Manager Jacob Litt, the new lessee of McVicker's, will take charge May 1, and will probably open the house with his new English melodrama, Sporting Life, at \$1 for the best seats.

Brooke's Chicago Marine Band gave a patriotic military concert at the Great Northern yesterday afternoon, and there was a very large attendance.

Up at Hopkins' this week the stock company is giving an excellent revival of Aristocracy.

Thomas E. Shea in The Man-o'-War's Man is the card this week over at the Academy of Music.

Colonel W. F. Cody spent a few days here last week en route for New York to prepare for the opening of his Wild West Show at Madison Square Garden. He never seemed in better health, and he gives me the gratifying news that his partner, Nate Salisbury, is improving in health and will soon go West to brace up on ranch air.

Two Little Vagrants recently seen at the Schiller, opened yesterday at the Alhambra.

The Clark Street Theatre has been reopened at popular prices, and The Cyclone is there this week.

Manager Sutton's offering at the Lincoln this week is Hamlin's Suppose, while over at the Bijou Barney Campbell's The White Slave is having a revival.

"BIFF" HALL.

BOSTON.

What Happens at the Hub—Current Bills and Personal Mention.

(Special to The Mirror.)

BOSTON, March 14.

The Columbia had a crowded house to-night to witness Elsie Preston Otis' reappearance as Nancy Sykes in Oliver Twist. Since she last played the part here Miss Otis has added much to the character, so that it is stronger than ever, while the death scene remains the most vivid and ghastly exhibition of the sort seen for a long time. As Bill, Charley Barron repeated the success which he made in the character at the Museum years ago. The production is elaborate.

Sol Smith Russell's annual engagements at the Tremont are as welcome as the Spring in which they come, but this year there is an additional attraction, for he brings with him William Seymour, who left so many friends when he gave up his place at the front of the theatre to return to the stage. Mr. Seymour did not appear to-night, but he directed the performance. A Bachelor's Romance will probably be the only piece required for the whole engagement, but others are in readiness.

There are lords and ladies enough in E. H. Sothern's programme at the Hollis this week, for the repertoire consists of Lord Chumley, The Lady of Lyons, and The Adventure of Lady Ursula.

Flo Irwin's last appearance in Boston was a trying one, for she was ill and could hardly do herself justice in The Widow Jones, and after the first night the doctor forbade her reappearance. Therefore her week at the Grand Opera House will be a sort of deferred triumph to a clever actress, whose friends in Boston are so numerous that they will tax the capacity of the theatre.

There is patriotism galore at the Castle Square this week, as the management has wisely timed a production of The Ensign. Alabama will be revived next week.

Walter Jones makes his stellar debut at the Boston to-night, presenting In Gay New York, for one week only, in which he made such a great personal success last season. Many of his former associates are with him.

Ward and Vokes in The Governors promise to have a big week at the Park. The two comedians are as popular as ever here. What Happened to Jones follows.

For St. Patrick's week Doctor Lothrop selects appropriate attractions for his two stock companies, and the result cannot be doubted. At the Bowdoin Square he gives The Shaughraun, and at the Grand he gives Kathleen Mavourneen.

Jack and the Beanstalk continues at the Museum.

For affording another opportunity of seeing Alice Kent Robertson and William Kittredge in Browning's In a Balcony, the Invalid Aid Society's second benefit last week was a notable performance. Another feature of the programme was Mrs. E. G. Sutherland's delightful one-act play, A Bit of Instruction, acted by Henry Woodruff and William Kittredge. A Page of Comedy was also played for the first time in America.

There has been a sale of the Music Hall Building to the Boston Real Estate Trust, at a price understood to be \$450,000. Immediately after the sale the property was leased to Henry L. Higginson for two or three years, in order that the Symphony concerts may be continued as arranged. Consequently there is no immediate prospect of a change, but rumor has it that an office building will be erected on the site, and if that is done there will probably be the new hall for which land was purchased at the Back Bay five years ago.

George F. Marion, who is at home here, is working on a novel closing for the Elks' benefit at the Boston March 17, when every house in the city will be represented on the long bill, one of the interesting features of which will be Mrs. E. G. Sutherland's play, In Far Bohemia, repeated by members of the Castle Square company.

Those Boston managers who have interests in New York are much exercised over the attempt to pass a law prohibiting the sale of standing-room tickets. They say that the receipts from such sales frequently represent the entire profits of a performance to the theatre.

I would commend to "Biff" Hall's album the name of Miss Rasel Gish, a Boston violinist, who is becoming prominent.

Mrs. Waldo Richards and Joseph Haworth were guests at Mrs. Jean Paul Selinger's recent studio reception.

Melba succumbed to the East winds of Boston and could not sing in The Barber of Seville and Lucia, which had been announced for the last night of the Damrosch season. Instead Camille Seygard sang Carmen.

There is indignation about Boston theatre posters in our sister city of Somerville and the Mayor has requested the appointment of a Board of Censors there.

The Suffolk County Grand Jury has indicted Annie McLean, a chorus girl, who was charged with larceny in this city. She had been arrested in New York.

The *Post* is authority for the statement that Nordica's indisposition, which caused her to lose two performances in the opera season, is interesting rather than serious, and that there may be occasion for congratulations.

Isabel Pitt Lewis, who has been leading lady at the Grand, has resigned her position, owing to ill health, brought about by two performances a day and a new play each week. She has been at the Grand nearly thirty weeks, and has played a great variety of parts.

E. F. Edgett, dramatic editor of the *Transcript*, has been engaged to succeed Mildred Aldrich in that department of the *Nichell Magazine*.

There was a large attendance at the Playgoers' Club last week when C. P. Flockton read his biblical drama, Hagar and Ishmael. The play opens in an Egyptian court, and treats of Pharaoh's regard for Sarah, whom he supposes is not the wife of Abraham, but his sister, this Hebrew deceit being denounced by a soothsayer who prophesies Abraham's divine punishment. The next act opens with a Palestinian harvest, when Isaac, the late born son of the aged couple, is still a child, and, by Sarah's insistence, Hagar and her illegitimate boy are driven forth. The last act is in a desert among wild beasts, where the outcasts seek refuge, and, at the dying child's prayer, are refreshed with water by an angel, who predicts the greatness of Ishmael's prosperity. The dialogue is almost entirely in Biblical language.

Charles W. Stine, who has done splendid press work for a number of productions in Boston this season, has been in the city for a few days.

If Corinne comes to Boston with the Wilbur Opera company the Summer season at the Columbia will be a big success.

Julia Arthur's engagement is one of the strongest cards announced at the Hollis Street.

"Way Down East has been booked for the Tremont.

They are going to give a welcome home reception to J. K. Murray and Clara Lane, probably upon the night of the Grand Opera House, and all the season's subscribers will be invited.

During the present engagement at the Hollis Street E. H. Sothern has received exactly thirty-one manuscript plays with requests that he read them. Poor Sothern! And yet ambitious young men want to be actors!

JAY BENTON.

PHILADELPHIA.

Castle Square's Farewell—New Stock Company's Debut—News of Quakerdom.

(Special to The Mirror.)

PHILADELPHIA, March 14.

At the Grand Opera House last Saturday evening, March 12, the Castle Square Opera co gave their farewell performance after a season of eighty-nine weeks at this house. The immense building was crowded to the stairways and aisles, there being over forty-one hundred people in the audience. The bill was Pinafore and Cavalleria Rusticana. After the fall of the curtain the applause demanded the appearance of every individual member of the company. Thomas H. Persse, Edith Mason, Lizzie Macausland, William G. Stewart, William Wolff, Raymond Hitchcock, Bell Simpsons, and the proprietor of this successful organization, Henry W. Savage, addressed the assemblage. This was followed by the singing of "Auld Lang Syne." Then the scene behind shifted and there was the new dramatic company in the costumes of The Prisoner of Zenda. Each member of the opera company stretched forth his or her hand to one of the dramatic company and brought them to the front of the stage, introducing them to the audience. Bell Simpsons, the musical director, struck up "The Star Spangled Banner," and the combined companies and the entire audience joined in and produced a finale that will never be forgotten by any one present. Frank Oakes Rose and Harry Allen, of the new dramatic company, with tears in their eyes, remarked to me that it looked like the dawn of a better day for the dramatic profession, and that in their stage experience they never had witnessed such a scene, and hoped that the new company would prove such a success that actors again would have permanent homes in the several prominent cities, instead of roving about the country. The stage door of the Grand Opera House, situated on a principal street, was surrounded at midnight by fifteen hundred people waiting to say good-by and an early return to the many favorites. This is our Quakers' testimonial to stock companies.

While on the subject of stock companies, I mentioned several weeks ago that one of our high priced theatres would resort to this plan on account of the failure to secure attractions. This was denied at the time, but the Chestnut Street Opera House has now under contract McKee Rankin's company for May 16 and the remainder of the season, at popular prices. This will now make seven dramatic companies permanently located here, and with suitable attractions will all do well, as the public have become disgusted with the majority of second rate talent offered at high rates, and the patronage extended our popular priced houses has enabled every manager to be liberal in stage productions and yet realize a handsome profit.

The new stock company organized by Manager Charles M. Southwell, at the Grand Opera House, for a permanent organization, made their bow this evening in a magnificent production of The Prisoner of Zenda, which calls for principals of more than average ability. The individual members fully sustained the demands upon them and proved themselves competent to delineate the many noted dramas to be presented here in rapid succession. In rehearsal: Rosedale, for March 21; Shenandoah, for March 28; The Octoroon, for April 4.

Eugenie Blair and her own stock company are meeting with phenomenal success at the Park. William Bramwell, that I spoke of several weeks ago as a coming leading man, is already in great favor. The Ironmaster is the programme for this week, and is well rendered before excellent patronage. Next week East Lynne and Camille, which closes Miss Blair's engagement in this city, as she is under contract to appear in Cleveland March 28. The attraction for the Park Theatre March 28 is the revised edition of Uncle Tom's Cabin, lately performed in Boston.

Weber and Fields' Vaudeville Club, strengthened for this week, is a paying card at the Auditorium, opening to-night with crowded house. The Girl from China, a big hit, and the following specialty people appear: Lewis and Fields, Pantzer Brothers, Cook and Sonora, Darling Sisters, Bob Harris, Douglass and Ford, Mazie Richmond, Willis and Loretto, Edna Aug, and Evans and Vidocq. Hopkins' Transoceanics March 21. Modjeska March 28. There are several prominent stars that will appear here shortly, and for the coming season this theatre, the latest and most modern of all our places of amusement, will be run independently, and will present an array of stars and attractions that will surprise the public.

Julia Marlowe in The Countess Valeska opened to-night for two weeks at the Broad Street. The Lenten season will greatly interfere with her business in this city. Herbert Kelcey and Effie Shannon March 28.

A Stranger in New York continues at the Chestnut Street Theatre; originally booked for five weeks, and doing a fair business, but to make room for The French Maid at this house March 28, with the hope of a run, A Stranger in New York will be shifted for its last week to the Chestnut Street Opera House. The McKee Rankin stock company are booked May 16 for indefinite term.

The Elite Vaudeville company, with Richard Harlow, Clara Morris, and a good olio, hold the week at the Chestnut Street Opera House, being an unusual style of attraction for this house. The Wedding Day March 21.

Frank Oakes Rose, stage-director of the new dramatic company at the Grand Opera House, stands prominent in the profession as one of the men best posted in the arranging and staging of big productions, having a vast experience. He is a gentleman and a universal favorite.

Two old favorites from George Holland's former stock company made their appearance this evening at the Girard Avenue Theatre—viz., Russ Whytal and Marie Knowles, supported by the theatre stock company in Agatha Dene, followed by For Fair Virginia. The house was crowded. The Prodigal Daughter March 21.

Sousa and his band will be at the Academy of Music March 25 and 26.

Forepaugh's Theatre has a winning card this week in Aristocracy, giving a fine representation. George Learock, Carrie Radcliffe, and Gertrude Campbell deserving of special mention. For the coming week Lillian Kennedy in The Charity Girl.

Cora Tanner is back to her old love, starring this time in Alone in London, which made a great success some years ago. It is a strong melodrama with striking and realistic scenic effects, excellently rendered by good support, and deserves the large patronage congregated to-night at the popular National Theatre. Elita Proctor Otis in Oliver Twist March 21.

Darkest Russia is at the People's this week, with poor prospects. Fun on the Pacific Mail March 21.

The Belle of New York opened to-night at the Walnut Street for a two weeks' stay, which closes its tour in this country. Catharine Linyard has been added to the cast. May Irwin March 28.

Dumont's Minstrels at the Eleventh Street Opera House, with local burlesques and a good olio, are doing their usual business.

The Standard Theatre, with stock dramatic company and vaudeville features, with weekly change of programme, continues in its prosperous career.

Robert G. Ingersoll will lecture at Horticultural Hall March 18.

Robert Hoppe, of this city, has organized and trained a band of forty musicians. At their initial concert last week they made a favorable impression.

Musical Notes: Josef Hofmann's last piano recital will take place at the Academy March 17.—The fifth and last concert of the Boston Symphony Orchestra, at the Academy, March 21.—Lillian Nordica, in concert, at the Chestnut Street Opera House, April 1.—Carl Gaertner, in an orchestral fantasie, entitled "Reminiscence of Abraham Lincoln," at the Academy of Music, April 15.

The Real Charity, monster benefit in aid of the survivors of the U. S. S. *Maine*, at the Academy of Music, March 11, realized over \$5,000.

S. FERNBERGER.

WASHINGTON.

Janauschek's New Play Produced — Other Houses—Capitol Topics.

(Special to The Mirror.)

WASHINGTON, D. C., March 14.

Madame Janauschek commenced a starring tour under the management of Frank B. Metzerott tonight at the Columbia, presenting for the first time on any stage Paul Kester's four-act play, What Dreams May Come. The audience was large and the play was received with every indication of approval. The following is the cast: Countess Dimitri, Madame Janauschek; Count Gregoff, Joseph Whiting; Charles St. Clare, Edmund Collier; Chelmondley O'Blake, Myron Calice; Roger Hazleton, John Blair; Lord Dairy, Frank Layman; Gerard O'Blake, John Holland; Brooks, John Howard; O'Blake, Maude Banks; Kathleen O'Blake, Margaret Lovett; Melissa, Mabel Washburn. The period of the play is 1688, and its story is of a boy, Roger Hazleton, who after an unhappy childhood and a youth of struggle and deprivation, drifts to London and enters the civil service. There he meets Girard O'Blake, another clerk. They become friends and presently take up their quarters in an old London lodging house called The Rookery. Here in a Bohemian atmosphere of youth and sentiment Roger Hazleton passes two happy years. Here, too, he meets and loves Mary O'Blake, daughter of Chelmondley O'Blake, once a gay London beau, but for many years buggered by his endless suit for the Irish earldom of Clan-Mally, to which title Roger's friend, Girard or Jerry, is also a claimant. Lord Dairy, son of Lord Northcote, the English Minister of Foreign Affairs, has temporarily taken up his abode in The Rookery during one of his periodical quarrels with his father. Roger has thrown off the gloom and depression and fatalism which the hardships of his boyhood have taught him, but the shadows fall again, the ill luck returns, without cause he is dismissed from the civil service, and all doors are closed against him. The fatalism weighs on him. On a holiday at Newmarket a Gypsy reading his hand tells him that he will not live beyond the night of the new year. This prediction fastens itself on his mind, and when he first appears in the play it is with his hand to his forehead, just awakened from a dream in which the same fantastic words had told themselves again. As he tells this dream a gentleman enters, unobserved. As Roger ends the recital he turns and sees Mr. St. Clare, the uncle of his friend Jerry. Roger thinks that they have met at Tunbridge and at Raleigh years before. Mr. St. Clare declines all recognition and turns with Jerry to enter the latter's room. At this moment a step is heard upon the stairs and the Countess Dimitri stands in the doorway. She tells them that she has taken the lodgings above. Roger goes to open the door for her. As the Countess passes along the gallery Mr. St. Clare advances from the doorway. "A strange coincidence," he says, "these two togeth-r." They are mother and son, and so, without either knowing the other, or dreaming of the bond that unites them, they live under the same roof. Each feels an attraction and sympathy for the other yet this does not prevent the Countess Dimitri from conniving at the destruction of Hazleton's mind when St. Clare incites her to undertake the task, promising her in return information for which the Russian Government will give her a pension. Later, as her conscience wakes, she tries to escape from the bargain into which she has been led, but she is forced to continue her impostures, repeating to Roger the dream which St. Clare had overheard, and so preying upon him that the old fatalism returns and he no longer seeks to throw off the dread which oppresses him. In their despair his friends drive the Countess Dimitri from The Rookery, and in the third act she is seen in rich apartments of her own, where she is followed by St. Clare and Gregoff, and where she learns that St. Clare has not fulfilled his promises and that he has urged her to the destruction of her son. St. Clare is her husband, who she had abandoned when the Crimean War was declared. At the time of her flight St. Clare had been Under Secretary of Foreign Affairs. She took advantage of his position to obtain copies of important government papers and then fled, as St. Clare believed, with Count Gregoff, an attaché of the Russian Embassy. Her child had been sent by her family, years after his birth in Russia, to St. Clare in England. St. Clare had never believed the boy his son. He had thought him Gregoff's and had followed him with hate and persecution. When the Countess learns that she has sought the destruction of her own son she turns upon St. Clare in a tempest of scorn and rage and passion, saying that if he is her son he is St. Clare's son also. The curtain falls as St. Clare learns the truth, for Gregoff, whom he supposed was the boy's father, has known from the first that Roger was the Countess' son, and had for his own reasons kept the matter a secret. In the last act the Countess and St. Clare reach Roger's side in time to save his mind from breaking as the New Year's bells ring out.

Madame Janauschek in the role of the Countess Dimitri gives a wonderful character portrayal, in which her genius shines with all its brilliancy. Edmund Collier, Joseph Whiting, John Blair, Myron Calice, and Maude Banks render admirable support, while the remaining parts are all in capable hands. Herrmann III. will follow.

At the New National The Ballet Girl opened to a very large audience. The production made a hit and the outlook is for good business. What Happened to Jones will come next for a return engagement.

The Lafayette Square has as the attraction this week Denman Thompson in The Old Homestead, which opened to good attendance. The many old favorites received a substantial and warm welcome. The Bride Elect will follow.

Fun on the Pacific Mail opened to a packed house at the Academy of Music. Maggie Cline is a special feature here. A big company, which comprises R. E. Graham, Marion Abbott, Edward S. Metcalf, Gerry Ames, Sidney Price, Gus Devere, Helen Lowell, Celie Ellis, Adelaide Burton, Madame Alexa, and others met with great favor. Joe Ott in The Star Gazer next.

Eight Bells, for the first time in five years, opened at the Grand Opera House to a very large audience, where the clever work of the Brothers Byrne and their associates find many admirers. Blue Jeans is the next engagement.

Robert G. Ingersoll lectured at the New National Sunday night to a crowded house.

T. Daniel Frawley and Melville Marx, of the Columbia, San Francisco, were here last week, visiting Mr. Frawley's home. While here an announcement found its way into print that Mr. Frawley and Ada Lewis were about to be married. The report had no foundation in fact, and was a joke that proved very embarrassing.

The fifth and last concert of the series by the Boston Symphony orchestra is announced for March 22 at the Lafayette Square.

W. H. Rapley, manager of the New National Theatre, contemplates an extended visit to San Francisco and the Pacific slope the close of the season.

H. B. Sire, of the Bijou Theatre, was a welcome visitor to the May Irwin company one day last week.

JOHN T. WARDE.

ST. LOUIS.

Mansfield at the Olympic—The Girl from Paris—Summer Amusements—Notes.

(Special to The Mirror.)

ST. LOUIS, March 14.

The engagement last week at the Olympia of Nat C. Goodwin was one of the most lucrative he has ever played here. A special professional matinee was given Wednesday. To-night Richard Mansfield began his engagement, the opening performance being The Devil's Disciple. Later in the week A Parisian Romance, Beau Brummel, and Dr. Jekyll and Mr. Hyde will be given. The indications point to a very large attendance during the week.

Last night the Century was crowded to see the opening performance of The Girl from Paris. It is bright and witty, full of fascinating music and pretty ensembles, and the company, which includes William Broderick, Cheridah Simpson, and others, was excellent. Nearly all the members made individual hits last night.

The programme at Hopkins' Grand Opera House this week is in thorough keeping with Colonel Hopkins' liberal policy. The Ensign is the dramatic offering, and the principal members of the company, Laura Alberta, Carrie Lamont, Ralph Stuart, Harry Jackson, and Arthur Mackley, gave a strong performance. The vaudeville attractions were Alice Raymond and John Kurkamp, the Carsello Sisters, Scharr, and Joe Welch. Two crowded audiences saw the opening performances yesterday.

The Imperial Theatre also drew large audiences yesterday, when the strong stock company gave Aristocracy, giving two finished performances.

Charles H. Yale's always popular Devil's Auction drew crowded houses to Havlin's yesterday. In addition to the piece as a spectacular production the specialties were most entertaining and interesting, particularly those of Mayme Mayo and Harry Brown.

Sam T. Jack's best and liveliest road show, The Tenderloin company, played to two crowded houses at the Standard yesterday. The company has been strengthened since its last appearance here six months ago by the addition of Jennie Yeamans and other clever people.

Sam Gumperts, manager of the Imperial, went to New York last week to engage people for the Summer season of the Suburban, and also for the stock company he is to manage at his Summer theatre in the southern part of the city, called Mannion Park.

Florence Modena has been engaged to play the soubrette roles at the latter place.

Morris Kemp, who is a popular black face comedian and song writer, and Richard Jones will run a minstrel and vaudeville show at Bellevue Garden, here, this Summer, opening about May 15.

Manager Charles P. Salisbury, of the Columbia, has arrived from New York and has announced March 28 as the opening night of the theatre. Instead of having a stock company for the rest of the season high-class vaudeville and novelties will be given. There will be two performances daily at popular prices.

The St. Louis theatrical advertising agents gave their first masquerade ball last Saturday evening at Masonic Hall. The orchestra from Havlin's Theatre furnished the music, and the programme was arranged by Conductor Pete Cavallo. Several novel features were introduced. The committee having the ball in charge were William Counihan, of Havlin's; Dick Lightner, of the Olympic, and Jack Turrell, of the Fourteenth Street.

A benefit for Margarethe Aardt, a well-known German actress, was given at the Olympic last night.

Arthur Mackley, who is the villian in The Ensign, at Hopkins' Grand Opera House this week, and who is roundly hissed in consequence, as he has a bit of business in which he has to tear down the American flag, has written the words to a song entitled "The Heroes of the Maine," words by Charles K. Harris, which is being sung by the Silvers at Hopkins' this week.

Oscar Meuing, who has been a member of the Katherine Rober company under the name of Oscar Dane, is in the city on a visit. He has signed with James R. Waite for next season.

W. C. HOWLAND.

CINCINNATI.

Trio of Stock Companies—Other Attractions—Musical Events.

(Special to The Mirror.)

CINCINNATI, March 14.

What Happened to Jones opened at the Grand tonight before a good house. George C. Boniface, Jr., and Anna Belmont did very clever acting in their respective parts. Thomas W. Keene in repertoire is underlined.

The reappearance of the Neill Stock company at the Pike Sunday was greeted by two enthusiastic audiences. Shenandoah was the bill. For this occa-

sion the company was re-enforced by Wash Melville, Herbert Air, and George Butterworth. The sale for the week is large.

The Walnut Stock company made its initial appearance Sunday afternoon in Manager Anderson's handsome theatre and was welcomed by excellent houses. The Prisoner of Zenda was the bill, and the cast comprised the following members, who are in the regular company: James E Wilson, Henrietta Crosman, Adelaide Fitz Allan, Edith Ward, Fanny L. Burt, Edith Williams, Marion Wallack, Alice Clarendon, Harry Keenan, William Backus, Joseph Kilgour, J. C. Huffman, George W. Larsen, Roy Fairchilds, Hugh Pollock, Robert Ranson, J Henry Bailey, Samuel Forrest, and J. O'Meara. The play was most beautifully and tastefully staged.

The Brady Stock company at the Star revived yesterday The Lights o' London. It was given an adequate setting and was acted by a company equal to the emergency. Willis Granger and Selma Herman had the leading roles.

The Walnut bookings have been transferred to the Fountain, and this week Gayest Manhattan is attracting the crowds It contains many tuneful musical numbers, which are rendered in good style.

Heuck's has this week Cuba's Vow, a play that appeals to the patriotic instincts of its audiences, and this patriotism is heightened by a scenic representation of the explosion of the *Maine* in Havana harbor. It was produced under the supervision of Harley Merry and was received with round after round of applause The play itself pleased the people and great business will be done.

The business of Francis Wilson at the Pike last week was immense. Mr. Wilson was frequently called upon for curtain speeches and was vigorously applauded.

The Neill company journeyed to Dayton last week and produced All the Comforts of Home.

Lulu Glaser has signed a contract to sing with Francis Wilson next year in a new opera.

The Damrosch Opera company will have a season of four nights at Music Hall, beginning March 28.

A marble bust of James E. Murdoch was unveiled in the Public Library last Friday afternoon. The bust was a gift to the city from A. W. Whelpley, the librarian, a life-long friend of Mr. Murdoch, who resided here for many years prior to his death. Francis Wilson, also a warm friend of Mr. Murdoch, made an address suitable to the occasion.

Alexander Guilmant, the celebrated French organist, gave a recital at the Music Hall to-night before a good audience.

Pugno, the pianist, will give a recital at the Odeon next Thursday evening.

The one hundredth performance of the Neill Stock at the Pike to-night was souvenired by the presentation of a cabinet photograph of Mr. Neill to every lady in attendance

The Avery Museum Stock company is appearing in a new sketch in the Auditorium this week and it is much appreciated. John Foster, Tom Williams, and James Flynn are in the company. Others on the bill are Wrothe and Wakeville, Nellie Allen, George Derious, and the Garrity Sisters.

WILLIAM SAMPSON.

BALTIMORE.

Charles Coghlan at Ford's—The Lost Paradise by the Stock Company—Other Houses.

(Special to The Mirror.)

BALTIMORE, March 14.

At Ford's Grand Opera House to-night Charles Coghlan and his capable company presented The Royal Box. In the role of Clarence Mr. Coghlan displayed those talents which have placed him in the foremost rank of the actors of our time. Harold Russell made an excellent impression as the Prince of Wales, Grace Filkins was convincing as Celia Pryse, and Gertrude Coghlan made a charming Juliet. The other members of the company were fully up to the high class of work called for. They were Albert Bruning, Mervyn Dallas, Charles Stanley, Claude Brooke, C. W. King, Harry Hanlon, Guy Nichols, Charles Plunkett, Taylor Granville, William Morton, Jr., Elizabeth Garth, Lulu Klein, and Addie Plunkett. The Royal Box will be followed by The Ballet Girl.

The first performance in this city of The Bride Elect took place at the Academy of Music this evening. Next week the attraction will be In Gay New York.

The Lost Paradise, which will hold the boards at the Lyceum Theatre this week, was presented this evening to the usual large house. In this play the Lyceum Theatre Stock company has an excellent opportunity to display its strength, as the entire company will be required to interpret it. William Harcourt appeared as Reuben Warner and gave a strong rendition of that now well-known character. John Flood was a thorough man of the world in the congenial role of Ralph Standish John W. Albaugh, Jr., and Beth Franklyn as the young lovers of the play were excellent. The character work was entrusted to Scott Cooper, Percy Winter, and John T. Craven. Jennie Kennark was womanly and natural in the role of the heroine, while excellent work was done by Leonora Bradley, Adele Block and the other members of the company. The Banker's Daughter will be the bill next week.

Northern Lights, a strong realistic and romantic melodrama, was presented in our city for the first time at the Holliday Street this evening. The company in most respects is good. Next week there will be an elaborate revival of Uncle Tom's Cabin.

At the Auditorium A Trip to Chinatown was presented by a company the star of which was Frank Lane, who is very favorably remembered. The "Trip" will do well for a week at the Music Hall, as it is bright and catchy, with some new music and a number of bright faces. The company surrounding Mr. Lane comprises Hermann Sheldon, James E. McDuff, Gus Thomas, D. Robinson, W. D. Lewis, Mattie Lockette, Jane Stetson, Orista Worden, Addie Prucilla, Blanche Arkwright, J. Aldrich Libbey, and Annie St. Tel. Riley and Wood's Big Show will follow.

HAROLD RUTLEDGE.

JOURNALISTIC OPINIONS.

Editorial, Rochester Democrat and Chronicle, March 10, 1898.

The arrest of Harrison Grey Fiske, on a warrant charging him with criminal libel, issued at the instance of the members of the Theatrical Trust, is an outrageous attack on the liberty of the press

The attempt of the Theatrical Trust to monopolize the theatrical business of this country is a matter of public notoriety and public interest and a legitimate subject of public discussion by the press The assertion of the members of the Trust that their enterprise is "their private business," and, therefore, exempt from public discussion, is, from every point of view, impudent and ridiculous There are very few newspapers in the country that have not exercised their right to criticise the methods of this combination of theatrical managers, and every newspaper in the country should, and doubtless will, resent this insolent attempt to terrorize and muzzle the press.

We have not the slightest doubt as to the outcome of this ridiculous prosecution. THE MIRROR has been entirely within its rights as a public journal all through this matter. What the District Attorney of New York county was thinking about when he entertained this compaint, we can't imagine. We should have the Trust arresting editors on the charge of criminal libel for printing unfavorable criticisms of the Trust's productions if it should succeed in its attack on THE DRAMATIC MIRROR. Mr. Fiske's fight is for the freedom of the press, and he should be backed in it by the press of the entire country.

Editorial, Providence Journal, March 9, 1898.

The courageous course of THE DRAMATIC MIRROR in attacking the Theatrical Trust has brought the editor into the courts. But those who are familiar with the present condition of the stage will be inclined to think that Mr. Fiske can prove without much difficulty the justice of his contention.

IN A PROUD POSITION.

New Orleans Times-Democrat, March 6.

The one thousandth number of THE DRAMATIC MIRROR was issued last week. Few journals devoted to any profession or activity and of an age represented by the thousandth number of that paper have achieved a success like that which THE MIRROR enjoys, and it is safe to say that no journal devoted to stage interests has ever in a like time won a position at all comparable with the position which THE MIRROR holds to-day.

MARC KLAW ET AL., PLAINTIFFS.

As announced in last week's issue, the editor of THE DRAMATIC MIRROR was arrested on Monday, March 7, on charges of libel preferred by one Marc Klaw, acting for what is known as the Theatre Trust.

Two articles form the basis of Klaw's two complaints, which are as follows:

FIRST DIVISION.

SECOND DISTRICT MAGISTRATES' COURT.

MARC KLAW, being duly sworn, deposes and says as follows:

That on the 25th day of December, 1897, Al. Hayman, Charles Frohman, Samuel F. Nirdlinger, J. Fred Zimmerman, Abraham L. Erlanger, and this deponent, as co-partners, were and still are engaged in the business and profession of theatrical managers, and were and still are engaged in the business of leasing, operating and managing theatres and places of amusement in various cities throughout the United States, and of supplying theatres and places of amusement with theatrical attractions, and are and were jointly interested in, and owning and holding leases of various theatres and places of amusement in the United States, and in the receipt of moneys from divers theatres, theatre managers and theatrical companies, said partnership and association of persons being the same persons sometimes styled "The Theatre Trust," and on the date last aforesaid the said name and style of "The Theatre Trust" was throughout the theatrical profession and among all persons engaged or interested in the theatrical or amusement business, and by the public generally, understood to mean and designate, and did mean and designate, the association and partnership composed of Al Hayman, Charles Frohman, Samuel F. Nirdlinger, J. Fred Zimmerman, Abraham L. Erlanger, and this deponent, as aforesaid; that on said 25th day of December, 1897, at the City of New York, in the County of New York aforesaid, one Harrison Grey Fiske, then and there well knowing the premises, did unlawfully and maliciously publish, and cause and procure to be published, in a certain newspaper and publication entitled "The New York Dramatic Mirror," a certain false, scandalous, malicious and defamatory libel of and concerning the said Al. Hayman, Charles Frohman, Samuel F. Nirdlinger, J. Fred Zimmerman, Abraham L. Erlanger, and this deponent, co-partners, then and there carrying on business as aforesaid, and of and concerning their said business, and which said libel then and there tended to injure the said partnership and association of persons in their business, and which said false, scandalous, malicious and defamatory libel is as follows:

"Water cannot rise higher than its source

"A thornbush does not bear grapes, and there are no figs on thistle-stalks.

"What, then, should be expected of the band of adventurers of inferior origin, of no breeding, and utterly without artistic taste, who by the devices that achieve a corner in pork or cattle or corn have seized upon the theatre of this country and are determined to reduce it for revenue alone to the level of a sweat shop?

"Art, under the auspices of these persons, would languish and die as though by slow poison The manhood of the actor and the womanhood of the actress would be vitiated and enslaved Public taste would be corrupted until a popular outburst—one of those reactions that Nature provides as a remedy—should smite and drive out of the dramatic temple those responsible for the general demoralization.

"Let it be kept in mind that the ruling number of the men who compose 'The Theatre Trust' are absolutely unfit to serve in any but the most subordinate places in the economy of the stage, and that they ought not to be tolerated even in those places except under a discipline active, vigorous and uncompromising. Their records are disreputable and in some cases criminal, and their methods are in keeping with their records"

WHEREFORE, deponent asks that the said HARRISON GREY FISKE be apprehended and dealt with as the law directs. (Signed) MARC KLAW.

Sworn to before me this 7th day of March, 1898.
(Signed) CHAS. E. SIMMS, JR.,
City Magistrate, New York County.

MARC KLAW, being duly sworn, deposes and says as follows:

That on the 18th day of December, 1897, Al Hayman, Charles Frohman, Samuel F. Nirdlinger, J. Fred Zimmerman, Abraham L. Erlanger, and this deponent, as co-partners, were and still are engaged in the business and profession of theatrical managers and were and still are engaged in the business of leasing, operating and managing theatres and places of amusement in various cities throughout the United States, and of supplying theatres and places of amusement with theatrical attractions, and are and were jointly interested in, and owning and holding leases of various theatres and places of amusement in the United States, and in the receipt of moneys from divers theatres, theatre managers and theatrical companies, said partnership and association of persons being the same persons sometimes styled "The Theatre Trust," and on the date last aforesaid the said name and style of "The Theatre Trust" was throughout the theatrical profession and among all persons engaged or interested in the theatrical or amusement business, and by the public generally, understood to mean and designate the association and partnership composed of Al. Hayman, Charles Frohman, Samuel F. Nirdlinger, J. Fred Zimmerman, Abraham L. Erlanger, and this deponent, as aforesaid; that on the said 18th day of December, 1897, at the City of New York, in the County of New York aforesaid, one Harrison Grey Fiske, then and there well knowing the premises, did unlawfully and maliciously publish, and cause and procure to be published in a certain newspaper and publication entitled "The New York Dramatic Mirror," a false, scandalous, malicious and defamatory libel of and concerning the said Al. Hayman, Charles Frohman, Samuel F. Nirdlinger, J Fred Zimmerman, Abraham L. Erlanger, and this deponent, co-partners, then and there carrying on business as aforesaid, and of and concerning their said business, and which said libel then and there tended to injure the said partnership and association of persons in their business, and which said false, scandalous, malicious and defamatory libel is as follows:

"'The Theatre Trust' nourishes nothing but its own enterprises. Those it nourishes on the blood of others' enterprises. It cherishes nothing that is related to art but the money that may be squeezed out of art. It fosters nothing unless it gets a percentage of the receipts It develops nothing that will ever live in an honorable place in stage history. It is 'a peculiar abomination.'

"Let it not be forgotten—in due legal course it promises to be enlarged upon—that the works of 'The Theatre Trust' but reflect the characters of some of the persons who compose it That proofs are plenty that at least one member of the 'Trust' has practiced dishonesty after dishonesty upon those who at the time were legally his business partners; that another was in a criminal court, charged with attempted assassination; and that the career of still another was in keeping with the careers of several of his business associates.

"And these are the persons who have the art of the American stage in their hands."

WHEREFORE, deponent asks that the said HARRISON GREY FISKE be apprehended and dealt with as the law directs. (Signed) MARC KLAW.

Sworn to before me this 7th day of March, 1898.
(Signed) CHAS. E. SIMMS, JR.,
City Magistrate.

Mr. Fiske was paroled until Tuesday, when he gave bail for $300 in each case. The examination was set down by Magistrate Simms for to day (Tuesday) at 10 o'clock in the Jefferson Market Court. It is more than probable that this proceeding from beginning to end will develop much of interest to the profession generally.

REPRESENTS WHAT IS BEST.

Goshen, Ind., Daily Democrat, Feb. 25.

The issue of THE NEW YORK DRAMATIC MIRROR for this week is the one thousandth number of that most excellent publication, which, from its very inception, has always represented what is best in the theatrical profession. Harrison Grey Fiske, the editor and proprietor of THE MIRROR, may justly feel proud over the rapid progress his paper has made during the last few years. The circulation is not confined to members of the profession, but is largely among playgoers. May THE MIRROR live long and prosper.

IN THE FULL TIDE OF PROSPERITY.

San Francisco Music and Drama, March 5.

A THOUSAND MIRRORS.—Harrison Grey Fiske, editor and sole proprietor of THE NEW YORK DRAMATIC MIRROR, points with justifiable pride to the fact that with the current issue of that excellent paper the tally is made of 1,000 numbers. This counts almost twenty years of hard work for Mr Fiske, and it is pleasant to note that THE MIRROR is still in the full tide of prosperity, steadily gaining subscribers and new business. The work of preparing and classifying the vast amount of news and information disseminated each week by THE MIRROR can only be roughly estimated by experienced newspaper men, and the man who directs and manages the affairs of such an important paper must be the possessor of a clear head, good judgment and more than ordinary executive ability.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

R. J. McG., Newark, N. J.: A Bunch of Keys was produced before A Rag Baby.

CHARLES GOODYEAR, Philadelphia, Pa.—Wilson Barrett is at present in Australia.

S. R., Chicago, Ill.—Auguste Van Biene is touring the English provinces in The Broken Melody.

H. W. STRONG, Providence, R. I.—Clifton W. Tayleure died at Brooklyn, N. Y., on April 12, 1891.

F. G. P., San Francisco, Cal.—William Calder owns the American rights to the River of Life.

RICHARD O. BOSWORTH, Cleveland, O.: Write to Samuel French, dramatic publisher, New York city.

TIMOTHY DONOVAN, Salem, Mass.: Yes. Marlowe's Edward II. has been presented on the English stage.

GEORGE L. SMITH, Pittsburg, Pa.—The Brigands was produced at the New York Casino on Jan. 6, 1890.

T. B. C., Boston, Mass.—Estelle Clayton's play, Fayette, was adapted from Ouida's novel "Tricotrin."

JOHN CURRY, Detroit, Mich.: There is no record that the Irish tale you mention has ever been dramatized.

R. C. B., Indianapolis, Ind.—Harriet Vernon first appeared in this country at Koster and Bial's Music Hall, New York city, on Sept. 18, 1893.

J. E., Springfield, Mass.: Salaries on the vaudeville stage are graded by the talent and reputation of the performers. The pecuniary value of the sketch you refer to would depend on whether it made a hit or not.

FRED J. WILDMAN, Chicago, Ill.—See answer to Broadway, New York city If you have complied with the provisions of the copyright law, you can bring suit against any one who attempts to produce another play under the title you have copyrighted.

KATHERINE HARDAY, New York city: 1. A. W. Ward is the author of the "History of English Dramatists to the Death of Queen Anne," which will serve your purpose. Consult Percy Fitzgerald's "New History of the English Stage." If you cannot find these books at Charles Scribner's Sons, that house will import them for you. 2. A limited edition of Lowe's "Bibliographical Account of English Literature" was sold in this country some years ago through J. W. Bouton. The book was published in London by John C. Nimmo. If you cannot find it in a public library, you may consult it at THE MIRROR office.

GEORGE F. FRAWLEY, Pittsfield, Mass.: 1. No. Frederick C. Whitney is not connected with the Castle Square Opera Company. He is the manager of an opera company which is presenting A Normandy Wedding at the Herald Square Theatre, New York city. The libretto of The Fencing Master was written by Harry B. Smith, and the music was composed by Reginald de Koven. Mr. Whitney produced the opera, and you had better communicate with him in regard to its production by a local company. 2. Communicate with Arthur W. Tams, 109 West Twenty-eighth Street, New York city. 3. T. H. French, 28 West Twenty-second street, owns the American rights to Moths.

OBITUARY.

Arthur H. Bell, widely known as a comic opera singer, died on March 10, at Quebec, Canada, of pneumonia. He came from Australia twenty-two years ago, and had long been a prominent member of comic opera organizations. His last engagement was with the Charles Palmer Opera co in Canada. He first appeared in this city at the Fifth Avenue Theatre April 14, 1879, as Alphonse in The Rose of Auvergne. Subsequent engagements were as Lambertucchio in Boccaccio, with Jeannie Winston, at the Union Square, May 17, 1880; in Donna Juanita, at the Fifth Avenue, a year later; with Mestayer's Tourists in A Pullman Palace Car, at the Fourteenth Street, Jan. 8, 1882; as Rocabac in The Jolly Bachelors, with Jeannie Winston, at the Windsor, March 13, 1882; as Cabriolo in The Princess of Trebizonde, at the Casino, Oct. 15, 1883; in John W Morrissey's Summer opera co., at the Grand, in 1889; in Mrs Partington, at Tony Pastor's, in the same year, and in Three Only Daughters, at the Gaiety, in 1890. The funeral occurred on March 14 at Arlington, N. J., where a widow and one child survive.

Walter Lamb, who had been connected with the theatrical profession as treasurer and business-manager for some years, committed suicide on March 7 at his home in Bath Beach He was the son of the late Edward Lamb, the well known comedian. His brothers are Frank Lamb, who is a member of John Drew's company; Edward Lamb, who is playing in Pittsburg, and Charles Lamb, who is now in the real estate business. He managed the tour of Billy Barry in McKenna's Flirtation. In 1886 he and his brother, Charles, wrote John Bradley's Money, which has been performed in Brooklyn and elsewhere. He was forty years of age.

Edwin D. Griswold died of apoplexy at Hartford, Conn., on March 9, aged thirty-five years. He entered the amusement field as agent for Spaulding's bell ringers when in his sixteenth year, and was manager of the Opera House, Altoona, Pa., for six years. His widow and little step-son survive him.

Edith Raymond died in this city on March 12, of heart failure, aged twenty-five years. She had appeared in Blue Jeans and the E. E. Rice and Agnes Herndon companies. Interment was made in Evergreens Cemetery.

Mrs. George B. Clark (Louise Lancaster), said to have been a member of an opera company recently stranded in Oklahoma, was fatally shot on March 9, at Dallas, Texas, under circumstances indicating suicide.

William J Walsh, an old time actor, although only forty two years of age, was found dead in bed at the Hotel Diamond, Boston, Mass., recently, dying presumably of consumption.

Mr. and Mrs. Reginald Stockton (Ella Sterling), well known in England, both died on Feb. 23, at Liverpool, the shock of her husband's death fatally prostrating Mrs. Stockton.

Mrs. Edward Denver (Lillian Denver), a vaudeville performer, died on March 9, at Chicago, of cerebro-spinal meningitis, aged twenty-eight years. Interment was made at Calvary Cemetery, Chicago.

Mrs. L. C. Duer, sister of Lawrence Hanley, died at her house in Savannah, Ga., on March 3, of consumption.

Harry Day, manager of Day's Music Hall, Birmingham, England, died there on Feb. 28, aged sixty years.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Almer, Jesse
Alliston, Lillie
Alexander, Lillian
Ashton, Antoinette
Allen, Francis
Alden, Dorothy
Boone, Blanch M.
Biggar, Laura
Barry, Alice
Bancroft, Viola
Bernard, Cassie
Boyd, Anna
Bryan, Lettie
Bock, Josephine R.
Bartlett, Jessie
Bley, Miela
Belasco, Grace W.
Braddon, Margaret
Bergman, Mrs. Henry
Burnett, Jessie
Bates, Blanche
Chalvers, Marion
Cummings, E. A.
Cahr, Clara Brooke
Clower, Adelaide
Claiton, Eno
Casey, Thos. Miss
Crawford, Birtie
Curran, Emma
Clarice Sisters.
Church, Minnie
Clover, Carol
Colburn, Carrie W.
Cornish, Sylvester
Carter, May
Chapman, Edythe
Cliff, Lora A.
Craven, Ella
Comiskey, Margaret
Charters, Anita V.
Carbin, Florence
Collison, G. T.
Caine, Georgia
Desmond, Florence
Davis, Annie E.
Donaldson, Miss D.
Donnelly, Mrs. Gratton
Dunn, Emma
Davidson, Pauline
Denton, Sylvia
Duncan, Jessie
Dunn, D. M. Mrs.
Dale, Vivian
Dinsmore, Effie
Dibden, Margaret
Desmond, Francis
Evans, Evelyn
Elliott, Maud
Everett, Emily
Eckertt, Maybelle
Edmonds, Nellie
Evans, Lizzie
Foster, Gertrude
Fuller, Minnie
Fish, Mrs. Wm. L.
Faucette, Marion
Ferguson, Margaret
Farrell, Mrs. Tony
Fisher, Grace
Fuller, Fannie G.
Grey, Katherine
Gummer, M. L.
Gilbert, Maud
Gilman, Carlotta
Gibbs, Lillie
Greene, Mae
Greenwood, Grace
Gleard, Bettina
Grapewin, Agnes
Grayson, Jessie
Glover, Carrie
Gilbert, Estelle
Hawthorne, Mrs.
Harris, Grace
Hayden, Gladys
Harvey, Florence
Hall, Hilda
Henley, E. J.
Hiatt, N. W. & Hall Jefferson
Harris Hamilton
Howard, Joseph E.
Hill, J. P.
Hill, Howard
Harkins, Will
Huse, Gus
Hall, Louis B.
Hale John S.
Helsey, Mart E.
Henery, Geo. K.
Hoagland, W. N.
Harrington, Joseph
Hoff, L. W.
Hutchinson, W. C.
Herbert James
Ireson, Frank O.
Irving, Phil. H.
Isham, Jno. W.
Jessup, Mr.
Jackson, J. J.
Jenkins, S. L.
Jenkins, S. S.
Keene, James E.
King, W.
Kelly, Geo.
Knowles, L. J.
Keene, L.
Kusel, Jule
Kelly, Dan A.
Lennon, Nestor
Leonard, Edwin J.
Lennon, Perry G.
Ludlow, E. B.
LeBeasse, J. O.
Lemon Bros. Circus
LeClair, John
Lantz, Jas. R.
Lane, Leopold
Loche, E. A.
Lawrence, Walter
Lewis, Edwin P.
Le Croix, Emile
Logan, Fred.
Lake, Arthur M.
Lewis, Emile
Luther, Fred. D.
Langdon, Lloyd
Moore, Geo.
(Reg. Letter).
MacDonough, Doe
Macomber, C. E.
Mgr. Gilbert Opera
Murphy, Joseph
Marsh, Edward
Malone, C. H.
McDonald, Tim
Morrissey, Jas. W.
Miller, Fred.
Moore, Jas. E.
Mason, E. Roseville
Mowry, Monroe
Mayo, Harry A.
Marian, Sam
Meade, F. G.
Mathews W. A. A.
Mackin, Jas. B
Mgr. Girl from Frisco
Mgr. A Jolly Night
Bailey, Wm. L.
Mervin, Edwin
Morris, W. Harry
Melrose, Frank
McEnery, Jas. E.
Morgan, A. Eugene
Moss, Walter S.
McNamanas M.
McRae, Brun
Melrose, Louis J.
Mitchell, Chas. M.
McClellan, Geo.
Norcross, Franz
Nason, Frank W.
Norris, Andrew C.
Newell, Willard
Nuckals, Chas.
Nicholson, Mgr. M.
Overbeck, H.
Osgood, W.
O'Connell, Ed
Osgood, Clarence
O'Brien, Tommy
O'Neal, Rose
Oakley, Dick
Piper, T.
Phillips, H. O.
Parker, Ted
Price, Mark
Pache, Martin
Powers, Ed.
Pickett, Chas.
Purcell, John
Powers, Francis
Pixley, Starr L.
Peruchi, Chiso
Pixley, Gus.
Phillips, Alfonso
Palmer, Chas.
Phillips, Edwin R.
Perry, Frederick
Russell, Fred. T.
North, Gwendolyn
Norwood, Louise R.
Neuville, Rose
Nelson, Mrs. H.
Neilson, Nesta
O'Keefe, Annie
Ogden, Grace
Caresley, Isabel
Ogden, Cathy
Prince, Lottie
Parsons, La Belle
Price, Phyllis
Poole, Maude
Plaisted, Grace
Parker, M. Miss
Park, Ida May
Pomeroy, Iola
Rogers, Lucy
Richards, Fay
Rhodes, Caroline
Reno, Geo. K. Mrs.
Russell, Ida
Rivers, Rhoda
Reece, Stella
Roth, Minna
Reynolds, Nellie P.
Reed, Mrs. J. A.
Russell, Adelaide
Rudesill, Gussie
Routt, Mrs. A. C.
Reger, Barrie Miss
Rivers, Viva
Sanford, Carrie
Selback, M.
Stewart, Lucille
Stolle, Antonie
Stannard, Anna
Summerfield, Marie
Sandford, Louise
Stanifford, Flora
Sanford, Louise
Sanger, Ireh
Schaeffin, Lillian
Sage, Arthur W
Smith, Belle
Thorn, Kelly
Thorn, Beatrice
Van Dyne, Anna
Villers, Rita
Vaughn, Theresa
Van Sician, Mrs.
William, Jean
Weatherby, Belle
Winston, Nadine
Woodward, Jessie
Ward, Anna
Welby Bertha
Weston, Maggie
Wybis, Georgia
Wallack, J. L. Mrs.
Webster, Dot
West, Fred
Whitbeck, Jane
Williams, Henrietta
Wolff, Herman
Wilburn, Marjorie
Wood, Marie
Williams, Mora
Voultte May A.
Zeplin, Dora

MEN.

Askin, Harry
Acker, Harry P.
Adams, J. K.
Archer, John
Aiken, Paul L.
Armstrong, Frank
Avery, Chas.
Bassett, L.
Beverly, Alfred
Burton, Alexander
Brinton, John H.
Bisbedell, Wm.
Bateman, John J.
Burgess, Earl W.
Blander, Leander
Burton C. S.
Burke, J. T.
Battaglia, Orlando
Bowns, Billy
Brownell, Atherton
Boyer, Willis E.
Burgess, Neil
Benn, Walter
Bixley, Frank L.
Bock, Fred.
Braggs, Lee
Balsbridge Clement
Beecher, Prof. J. P.
Bouck, C. Le Roy
Buikley, C. T.
Belasco, Walter C.
Beay, E.
Ball, C. H.
Bell, Harry
Barnum, Geo. W.
Bacon, Chas.
Bosworth, Geo.
Campbell, Frank G.
Cunningham, Geo. D.
Cook, Alan
Clayton, Thos. K.
Conger, David
Clifton, H. D.
Corbett, Harry R.
Curtis, Matt
Clare, George
Church, A. H.
Crook, Geo.
Cushing, Bartley
Curtis, M. B.
Colby, Geo. W.
Cousadine, D. A.
Chanette, Jules
Carter, C.
Cornerford, James E.
Canfield, Will
Cawthorne, Joe
Cross, A. W.
Cain, Geo. E.
Craven, Ad
Carr, H. - B. M.
Dean, Ralph
D'Olse, C. A.
Davis, Burt
Driscoll, Harry
Day, Geo. W.
Donaghey, J. H.
Dvorak, John E.
Davis, Mark W.
Daniel, S. Lee
Donnelly, J. Edw.
Davis, W. H.
DeCoursey.
Davis, F.
Dowling, Joseph J.
Demond, Aden
Deal, Wilson
Dal om, A. L.
David, Frank
Eberhardt, Jr., C. D
Emerson, W. B.
Eagleton Ed.
Elsler, O. H.
Farrell, Tony
Forbes, Gus
Fossom, F. B.
Francoeur, J. W.
Fitzpatrick, H. J.
Felan, J.
Ferguson, Stephen
Forrest, S. M.
Freund, John C.
Fowler, Edwin
Frawley, T. D.
Fleming, C. Hilliard
Gilbert Opera Co.
Gruse, Thos. S.
Garvine, Walter
Golding, John N.
Gibbs, Harry
Gottschalk, L. F.
Gerard, S. M.
Greene, C. H.
Gray, Geo N.
Gillis, Henry D.
Guystell, H. G.
Gulles, John M.
Hill & Wittaker
Hermann, F. C.
Hibbard, H. C.
Hayden, Freddie
Hurst, Arthur
Henderson Wallace
Hayes, Leonard
Hall, Hills
Hanley, E. J.
Hayes, Harry
Howard, Joseph E.
Hill, J. P.
Hill, Howard
Harkins, Will
Huse, Gus
Hall, Louis B.
Hale John S.
Helsey, Mart E.
Henery, Geo. K.
Hoagland, W. N.
Harrington, Joseph
Hoff, L. W.
Hutchinson, W. C.
Herbert James
Ireson, Frank O.
Irving, Phil. H.
Isham, Jno. W.
Jessup, Mr.
Jackson, J. J.
Jenkins, S. L.
Jenkins, S. S.
Keene, James E.
King, W.
Kelly, Geo.
Knowles, L. J.
Keene, L.
Kusel, Jule
Kelly, Dan A.
Lennon, Nestor
Leonard, Edwin J.
Lennon, Perry G.
Ludlow, E. B.
LeBeasse, J. O.
Lemon Bros. Circus
LeClair, John
Lantz, Jas. R.
Lane, Leopold
Loche, E. A.
Lawrence, Walter
Lewis, Edwin P.
Le Croix, Emile
Logan, Fred.
Lake, Arthur M.
Lewis, Emile
Luther, Fred. D.
Langdon, Lloyd
Moore, Geo.
(Reg. Letter).
MacDonough, Doe
Macomber, C. E.
Mgr. Gilbert Opera
Murphy, Joseph
Marsh, Edward
Malone, C. H.
McDonald, Tim
Morrissey, Jas. W.
Miller, Fred.
Moore, Jas. E.
Mason, E. Roseville
Mowry, Monroe
Mayo, Harry A.
Marian, Sam
Meade, F. G.
Mathews W. A. A.
Mackin, Jas. B
Mgr. Girl from Frisco
Mgr. A Jolly Night
Bailey, Wm. L.
Mervin, Edwin
Morris, W. Harry
Melrose, Frank
McEnery, Jas. E.
Morgan, A. Eugene
Moss, Walter S.
McNamanas M.
McRae, Brun
Melrose, Louis J.
Mitchell, Chas. M.
McClellan, Geo.
Norcross, Franz
Nason, Frank W.
Norris, Andrew C.
Newell, Willard
Nuckals, Chas.
Nicholson, Mgr. M.
Overbeck, H.
Osgood, W.
O'Connell, Ed
Osgood, Clarence
O'Brien, Tommy
O'Neal, Rose
Oakley, Dick
Piper, T.
Phillips, H. O.
Parker, Ted
Price, Mark
Pache, Martin
Powers, Ed.
Pickett, Chas.
Purcell, John
Powers, Francis
Pixley, Starr L.
Peruchi, Chiso
Pixley, Gus.
Phillips, Alfonso
Palmer, Chas.
Phillips, Edwin R.
Perry, Frederick
Russell, Fred. T.
Reid, Hal
Rautenberg, E.
Richards, William
Ryder, Earl
Rogers, Walter
Reynolds, W. A.
Reed, G. E.
Robinson, A. G.
Robie & Kreyer
Rodriguez, L. J.
Roberts, Chas. G.
Rotskin, Jastn E.
Ross, Stanley J.
Rocke & Whiting
Rayhove, Wm.
Robertson, Stuart
Roberts, W. C.
Redway, Ed.
Roach, Jas. Connor
Samuels & Van Norden
Samat, Fred
Seeley, Dr.
Sheridan, Robert
Smiley, Chas.
Simonson, S.
Sandford, J. S.
Spangler, H. S.
Smithdeal, J. D.
Stockbridge, Harry
Silver, G. L.
Spangler, E. G.
Smith, Mark
Sullivan, D. W.
Spencer, Willard
Sandford, Walter
Scott, Paul
Sutherland, John
Sullivan, John T.
Sullivan, Jas. W.
Stockbridge, Henry
Stg. Mar. Amer. Girl
Schaeleno, H.
Swift, Dr. Jas.
Stephens, Raymond
St. Martin, Clement
Small, Frank
Springer, F.
Swift, Mathew
Schilling, Will N.
Swift, Mahen
Saminler, Fred. H.
Semon, Harry W.
Scanlon & Zuilly
Shaw, R. D.
St. Martin, O.
Stanley, Burton
Stone, W. D.
Snader, Ed. F.
Sawtelle, J. A.
Stapleton John
Spencer, Harold C.
Semans, Harry
Sigelime, Chas. L.
Stevens, John F.
Slater, Joseph L.
Thrum, Horace G.
Tennant, R. W.
Turner, Frank H.
Thayer, Bert
Ferris, Chas. W.
Thornton, James
Tucker, John P.
Tannerhill, F
Turner, Smith
Tynan, J. B.
Vinton, Darrell
Venable, Chas.
Vance, Harry J.
Vincent, Louis F.
Vroom, Ed.
Vernon, Ben B., Reg
Wright, W. H.
Williams, Gus
Wright, W. H.
Weed, L. E.
Wilson, Floyd
Wall, Horace H.
Wyngate, Chas.
White, Clayton E.
Weeks, Fred
Wallace, F. K.
Winter, Percy
Wolfe, Garrison J.
Wards, Arthur F.
White, Prof.
Waldron, Andrew
Wager, Law R.
Wilkens, Frank
West, Will
Wilkinson, Ed.
Whittling, N. N.
Wilson, Geo. W., Pkge.
Watcham, Harry
West, Wm. H.
Wessells, Geo.
Wallack, Jas. N.
Winslow, H. H.
Williams, Lawrence
Wise, Mose
Young, Dan
Young, W. H.
Zeltner, Grimaldi

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THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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The Editor cannot undertake to return unsolicited manuscript.

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NEW YORK. - - - - - MARCH 19, 1898.

Largest Dramatic Circulation in the World

CURRENT AMUSEMENTS.

Week Ending March 19.

New York.

METROPOLIS (Third Ave. and 142d St.), THE SILVER KING.
OLYMPIC (Third Ave. bet. 129th and 130th Sts.), WEBER'S PARISIAN WIDOWS.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), MAY IRWIN IN THE SWELL MISS FITZWELL.
HARLEM MUSIC HALL (125th St. nr. Seventh Ave.), VAUDEVILLE.
COLUMBUS (125th St. nr. Lexington Ave.), A MILK WHITE FLAG.
PLEASURE PALACE (58th St. bet. Lex. and Third Aves.), VAUDEVILLE—1:30 to 11:00 P. M.
OLYMPIA (Broadway and 45th St.), Closed.
LYRIC (Broadway and 44th St.), Closed.
AMERICAN (Eighth Ave., 40th and 41st Sts.), SUNDAY.
MURRAY HILL (Lexington Ave. and 41st St.), Closed.
BROADWAY (Broadway and 41st St.), THE RINGMASTER—90 to 99 Times.
EMPIRE (Broadway and 40th St.), THE CONQUERORS—81 to 90 Times.
METROPOLITAN OPERA HOUSE (Broadway), 39th and 40th Sts.)
THE CASINO (Broadway and 39th St.), THE TELEPHONE GIRL—90 to 99 Times.
KNICKERBOCKER (Broadway and 38th St.), W. H. CRANE IN A VIRGINIA COURTSHIP—46 to 53 Times.
HERALD SQUARE (Broadway and 35th St.), A NORMANDY WEDDING—95 to 99 Times.
GARRICK (36th St. East of Sixth Ave.), THE LITTLE MINISTER—46 plus 145 to 150 Times.
KOSTER & BIAL'S (142-149 West 34th St.), VAUDEVILLE.
MANHATTAN (1606-1607 Broadway), 'WAY DOWN EAST—48 to 50 Times.
THIRD AVENUE (Third Ave. and 31st St.), GO-WOG-GO-HOSAWK AS WEE-TOO-NO-MAH.
HIJOU (1209 Broadway), WHAT HAPPENED TO JONES—Re-vival—90 to 99 Times.
WALLACK'S (Broadway and 30th St.), JOHN DREW IN ONE SUNDAY AFTER—34 to 41 Times.
DALY'S (Broadway and 29th St.), THE SCHOOL FOR SCANDAL.
WEBER AND FIELDS' (Broadway and 29th St.), FOUNDS CASE—119 to 125 Times.
JACK'S (Broadway and 26th St.), DURLESQUE.
FIFTH AVENUE (Broadway and 28th St.), MADAME MODJESKA IN REPERTOIRE.
THE GARDEN (Madison Ave. and 27th St.), HENRY MILLER IN THE MASTER—91 to 99 Times.
KNICKERBOCKER (819-814 Eighth Ave.), KOSTER'S KNICKERBOCKERS.
KOSTER'S (Sixth St. nr. Broadway), OH! SUSANNAH!—87 to 92 Times.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), THE THREE OF KENTUCKY—87 to 64 Times.
EDEN MUSEE—(West 23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERT AND VAUDEVILLE.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), CHAUNCEY OLCOTT IN SWEET INNISFALLEN.
PROCTOR'S (23d St. bet. 6th and 7th Aves.), CONTINUOUS VAUDEVILLE, 12:00 M. to 11:00 P. M.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), A HIRED GIRL.
IRVING PLACE (Irving Place and 15th St.), AGNES SORMA.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE, 12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), THE WHITE HEATHER—131 to 136 Times.
TONY PASTOR'S (Tammany Building, 14th St.), VAUDEVILLE.
STAR (Broadway and 13th St.), JOSEPH MURPHY IN SHAUN RHUE.
GERMANIA (147 East 8th St.), GERMAN DRAMA AND COMEDY.
LONDON (325-327 Bowery), ROSE SYDELL'S LONDON BELLES.
PEOPLE'S (199-203 Bowery), TENNESSEE'S PARDNER.
MINER'S (165-169 Bowery), ROBIN HOOD, JR.
THALIA (46-48 Bowery), THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), THE HEBREW DRAMA.

Brooklyn.

ACADEMY OF MUSIC (Montague nr. Clinton St.)
PARK (393 Fulton St.), DAN MCCARTHY IN THE DEAR IRISH BOYS.
HYDE AND BEHMAN'S (Adams St. nr. Myrtle Ave.), VAUDEVILLE.
AMERICAN (Ortego Ave. and South 4th St.), Closed.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), THE PRISONER OF ZENDA.
UNIQUE (194-196 Grand St.), THE MERRY MAIDENS.
LYCEUM (Montrose Ave. and Leonard St.), THE LIFE GUARD.
THE AMPHION (437-441 Bedford Ave.), RUSSELL, FOX, AND DE ANGELIS IN THE WEDDING DAY.
STAR (291-297 Jay St. nr. Fulton St.), MAY HOWARD'S TROUPE.
EMPIRE (101-107 South 6th St.), THE WHITE CROOK BURLESQUERS.
COLUMBIA (Washington, Tillary and Adams Sts.), THE FRENCH MAID.
GAYETY (Broadway and Middleton St.), ANDREW MACK IN AN IRISH GENTLEMAN.
BIJOU (Smith and Livingston Sts.), UNCLE TOM'S CABIN.
MONTAUK (582-587 Fulton St.), SECRET SERVICE—15 to 20 Times.
MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

THE number of preachers who gain momentary notoriety by assailing the theatre as a wholly-evil institution seems to increase. The only philosophic deduction to make in the premises is that the church educates for its pulpits and tolerates in its pulpits men much smaller mentally than those to whom they preach; for among most church congregations will be found many persons who know that the theatre is not what these preachers say it is. Not even the efforts of vulgar and purely mercenary management, which at times puts bold indecency on the stage, can take from the theatre that moral and intellectual potency that has made it one of the greatest engines as well as one of the greatest ornaments of civilization.

A MERITED REBUKE.

MUCH is made in one of the sensational newspapers of the fact that a bishop's son purposes to go on the stage. If this son of a bishop proves to be a good actor, why should he not adorn the theatre rather than make a failure in some other field? A good blacksmith is of greater value to the community than a poor lawyer, a good actor's usefulness is greater than that of an ineffective preacher, and this son of a bishop acts wisely in following his bent. This scare-head statement as to the bishop's son gives a moment's pause again for consideration of the bad habits of some newspapers in illegitimately using the theatre as a text for sensation. On this subject the Brooklyn *Eagle* has just said:

It is to be wished that our contemporaries, especially the yellow ones, would desist from classifying all obstreperous and fleshy women who are taken into custody on various charges as actresses. Every day or two it appears that Miss Maggie Gumbs, the well-known soubrette, or Miss Clara de Loon, a leading lady, or Miss Ideala McManus, plain actress, has been taken into court on a charge of loudly singing in the streets when under the influence of strong waters, or of accosting men in public thoroughfares at hours when they should be at work in their theatres, or of decoying people from the provinces into saloons and robbing them. These people are not actors; they never were and never will be actors. The nearest they ever came to entering the "profession" was to sing slangy songs in the cellars and drinking places commonly known as dives. Even when one has now and then proven her association with a theatre, it has been found that she was an "extra lady" and personated a sylph or a duchess in the back row, and never once had to act. This misuse of the term actress is an injury to the members of a calling that has had too much of obloquy and misrepresentation already. An actress is a woman who acts. The bedizened creature who romps or sings in a place of doubtful renown is no more an actress than is the banker's office boy a banker. Considering how much we have been told of the temptations of the stage, of the gay life that actors lead and all that sort of nonsense, it ought to strike even the doubters as curious that real actors so seldom get into the courts. One year there appeared in the police reports of Brooklyn twenty-nine arrests of journalists. An editor who had his doubts looked up the record and found that the one bibulous member of the craft had been arrested twenty-nine times. The arrest of actors would probably narrow down in some such a way as this if the cases were investigated. And, again, it appears to be a satisfaction for sensational reporters to attach a stigma to the stage whenever they have an opportunity to do so. They appear to believe that the public will read with interest of the intoxication of an actor when it would be indifferent if the hero of the case were a mechanic. In accounting the vulgar details the business of a prisoner is seldom mentioned, unless it has to do with the stage. A hundred women who were clerks, or dressmakers, or milliners, or servants, or barmaids, or barbers, might be taken in by the police, and they would receive little or no notice, but let one of them call herself an actress, though nobody else calls her one, and she has a scare head and a scared portrait in the rowdy papers. This kind of thing is both foolish and malicious. Stop it.

But the newspapers that indulge in this sort of slander and misrepresentation will not stop it. By such means they live. And while they may influence the ignorant and the unthinking to form wrong ideas of the theatre and its people, they are held in contempt by those whose good opinion is of any value.

NOT OF PUBLIC BENEFIT.

IF the bill introduced into the Legislature at Albany, prohibiting the sale of theatre tickets without accompanying seat coupons, should become a law, the most cherished thing in the property of the theatre, the "S. R. O." sign, would in this State become but a tradition of theatrical prosperity.

There are several reasons why this bill should not pass. There are few theatres in New York that ever play to "standing room." The person who buys a ticket to a theatre in which he cannot get a seat knows beforehand the fact that he is contracting for "standing room." It is not a case like that of a person who wishes to be conveyed by car to a certain point, and, finding the car crowded, must pay as much as the passenger that has a seat. The person who wishes to see a performance, or some detail of a performance, and is willing to put up with "standing room," should still be permitted to do so. There is less to commend in this bill than there would be in a measure to force street railway companies to furnish a seat to every passenger. People willingly embark on a crowded car because they are in a hurry to reach a stated place at a certain time. People stand in a theatre, when the popularity of a performance crowds the house, because they wish to. It is a matter of option and liberty.

The regular theatres would not be seriously affected by this bill, as a rule, if it should pass. But the vaudeville houses—and especially those in which the "continuous performance" is given—would suffer. In fact, such a law might so oppress the managers of these houses as to lead them to abandon their present method of business, certainly with no good result to anybody. These theatres give good entertainment to thousands at a low price, and depend upon the constantly changing throng for profit. Seats are relinquished and reoccupied in these theatres steadily. Many attend for but a few minutes, to see some special act, or to pass time, and as they depart others take their places. Surely legislation that would force managers to cheapen their performances or increase their prices is not wise legislation.

PERSONAL.

YOUNG.—James Young has scored a pronounced success as David Garrick, a role which has become already a favorite feature of his repertoire. America has no actor more conscientious, ambitious or studious than Mr. Young, and none more deserving of success.

MORRIS.—Felix Morris and Mrs. Harriet Otis Dellenbaugh will give two afternoon readings at the Berkeley Lyceum, on March 25 and April 1, beginning at 3 o'clock. Mr. Morris will return to vaudeville in June, playing over the Keith circuit in The Vagabond.

HILLIARD.—Robert Hilliard has been engaged for the production of Sporting Life.

CLARGES.—Verner Clarges, with E. S. Willard, was paid this peculiar compliment by the critic of the New Orleans *Picayune*: "It is doubtful if any actor in this country could realise Pecksniff in a more masterly way than Verner Clarges did last night. He was so great and so real in his impersonation that he was cordially hated, and at the close was hissed where others were cheered."

HOPPER.—Edna Wallace Hopper has signed a contract for two years with George W. Lederer, and will appear in the next Casino review to be produced in May.

IRWIN.—May Irwin will close in June her successful tour in The Swell Miss Fitzwell, and will spend the Summer at the Thousand Islands, not going to Europe as has been announced. Her new play by Glen McDonough will be seen next month in Chicago.

BERNHARDT.—Sarah Bernhardt has almost recovered from the effects of the operation recently undergone at Paris, and will reappear next month.

KOPACSY.—Julie Kopacsy appeared last Wednesday at the Irving Place Theatre, in The Red Wallet, the performance concluding her New York engagement and being undertaken for her benefit.

ROBINS.—Elizabeth Robins' production of Ibsen's Hedda Gabler, at the Fifth Avenue Theatre, has been deferred until March 28.

WILSON.—Francis Wilson's little "fort," built by him around the soldiers' monument at New Rochelle, N. Y., was destroyed last Wednesday by a Grand Army post, in respect to the objections of certain grumblers. The right of the post to act in the matter may be doubted, as the "fort" was given to the local Memorial Association.

JOHNSTONE.—Barry Johnstone has been engaged by Wagenhals and Kemper as leading man for the James-Rhea-Warde company next season.

WILCOX.—The Syndicate Gold Mining Company, of which Frank B. Wilcox, the correspondent of THE MIRROR at Kansas City, is Secretary and Treasurer, has made a rich strike of gold at Bear Creek, near Silverton, Col.

CRABTREE.—Lotta Crabtree has brought proceedings against a firm of Wall Street brokers through whose advice, she alleges, she has lost about $30,000 in unreliable investments.

MEEK.—Kate Meek will retire from John Drew's company to play her original role in the London production of Too Much Johnson.

PAULTON.—Mr. and Mrs. Edward A. Paulton and family will sail for London on the *Mohawk*, on March 19.

PITT.—Margaret Dibdin Pitt, only daughter of the late Harry Pitt, is a member of the Coon Hollow company, now touring the West. The company sent orders for flowers for the funeral of Mr. Pitt. Miss Pitt, who was her father's idol, is deeply grieved by his untimely death.

JORDAN.—Mrs. M. J. Jordan, who has been seriously ill, has sufficiently recovered to take a trip to town from her home in Mount Vernon, N. Y.

MUSGROVE.—George Musgrove, of the Australian firm of Williamson and Musgrove, arrived from London on Saturday, to see The Belle of New York before its departure for his London playhouse.

COTTER.—Frank G. Cotter left last week for Boston, where he will manage the *Maine* benefit in that city, organised by the New York *Journal*, to be given at the Boston Theatre on March 27. Mr. Cotter, who no doubt feels complimented by his engagement for this duty, is one of the most efficient managers in the country for such an event.

MODJESKA.—Madame Helena Modjeska will probably visit Europe during the Summer, not to appear in public, but to rest.

BARRY.—William Barry is at the Long Island College Hospital, Brooklyn, seriously ill with a liver disorder.

SORMA.—Agnes Sorma arrived last week from Germany, and reappeared last evening at the Irving Place Theatre in Ibsen's A Doll's House.

HAWORTH.—Joseph Haworth it was said yesterday had been offered leading roles with Augustin Daly's company for next season, but could not consider the offer, as he has arranged to star.

BURT.—Laura Burt has made a pronounced personal success as June in Blue Jeans at London, where the critics have praised highly her charming work and presence.

EBERT.—Franz Ebert and Elise Lau, of the Lilliputians, have announced their betrothal, and the wedding will occur soon.

LETTERS TO THE EDITOR.

TREASURER BURROUGHS WRITES.

NEW YORK, March 5, 1898.

To the Editor of The Dramatic Mirror:

A writer, signing himself Frederic Edward McKay, has sought to immortalize himself in the columns of the *Mail and Express* by a few preliminary personal remarks and a collation of opinions of well-known actors, anent the Actors' Society of America and its recent action tending to an affiliation with the American Federation of Labor, through the National Alliance of Stage Employees. It is indeed sad, after having risen, by hard work and severe struggles, to the topmost round of the ladder of professional fame, having won the plaudits and approbation of most critical audiences throughout this country and the neighboring provinces, after twenty years or more, as a recognized leading man and star, to be alarmingly informed by one, who is virtually a stranger in our field, that I am "not known" to him, but, of course, I can excuse his ignorance, inasmuch as he was never heard of by me until this article of his was brought to my attention.

Sickness and domestic afflictions prevented my pursuing my vocation for several years, and naturally I dropped from the rolls of the newly arisen managers, and so became unknown to the younger audiences, becoming "the poor player who frets and struts his weary hour upon the stage and then is heard no more." However, I have no fear that in time there will be a return to the clean and solid plays that delighted our fathers. When that day arrives—as arrive it will and at a not far distant date—I and many others, now relegated to the past as "has beens," will become "known" once more, the average actor of the present time being little fitted for the more lofty work required in such representations.

One manager, speaking of the Actors' Society and its recent move, mournfully deplores the idea of ladies and gentlemen of the theatrical profession becoming members of a trade union. The scenic artists, the carpenters, so necessary to a profitable and artistic production, are, I think, as worthy of association as prize fighters and as well able to "elevate" the stage. What manager of any self respect would refuse the paltry pay of a "scrub woman," or what actor of any feeling would withhold the amount of said pay if it were denied by the manager? But the case is not supposable, and therefore need not enter into the argument.

There are men of letters and great intelligence painting scenery, and designing such scenery, in most of our best theatres, whose society and friendship are an honor to any man, and it is hardly in good taste to sneer at those to whom we owe so much and upon whom we so much depend for success.

Every actor in America should belong to and lend encouragement to the Actors' Society. We should stand by each other—but, alas! self interest is too potent. The manager is all powerful, and when he is dishonest or unscrupulous, as is too often the case, we must have protection. If all connected with the profession—actor, artist, mechanic—unite for the purpose we can have that protection, but alone, divided against ourselves, we must yield.

W. F. BURROUGHS,
Treasurer Actors' Society of America.

BREAD!

PORTLAND, MAINE, March 2, 1898.

To the Editor of The Dramatic Mirror:

SIR,—Please give us bread! We can imagine hearing these words from the lips of some poor unfortunate bundle of rags and bones, huddled in some sheltered doorway, as we return home from an evening's frolic, very well satisfied with ourselves and everything in general. And how such an experience counteracts the effect of the evening's fun and cools all the enthusiasm with which we were previously filled, as we think that even with our wonderful strides in civilization those poor dregs of humanity seem to multiply.

But the most mournful cry for bread does not come from the unfortunates of the streets. It comes from another class of unfortunates, wanderers who must perforce sit at hotel tables groaning under every luxury, every conceivable article of food, sometimes in season and sometimes out (but generally out), but almost always lacking plain, everyday, matter-of-fact, five-cent-a-loaf bread. Who can wonder why we are a nation of dyspeptics? Every hotel in this country is in league against us. They all insist on sowing the germs of stomach trouble by forcing—absolutely forcing—hot biscuits, hot rolls, hot pancakes, hot flannel cakes, corn and wheat cakes—anything—everything but good, honest, day-behind-the-times bread. If we want that we must demand it, and when it does come at times it is really difficult to see it, it is cut so thin and the slices are so few in number. When we repeat the cry for bread how scornfully the dignified maiden of the tea tray surveys us as she slowly and gracefully reaches over our head for the empty plate and trips daintily from the room. THE MIRROR has championed almost everything there is to champion. It has been the defense of the innocent, the rescuer of the oppressed. Now, please, O please let it step forward again and take up our standard and call hotels, great and small, bad and good, expensive and inexpensive, from the palatial building wherein only successful politicians can afford to live, down to the humble one-dollar-per-day house—much frequented by the actor—call upon them all to read the pathetic appeal inscribed on our banner: "Bread! Bread! Plenty of bread on every table."

T. VINCENT SMYTH,
Superba Company

AN AUTHOR'S SUGGESTION.

NEW YORK, March 11, 1898.

To the Editor of The Dramatic Mirror:

SIR,—I would like to suggest that managers of theatres playing traveling "stock" companies compel the proprietors of those organizations to show written authority from the owners ere they permit productions of MSS. plays to be made at their houses.

During the past season three of my plays have been performed in prominent theatres of the West without authority from me, and I am sure that other authors have had a like experience. The American Dramatists' Club publishes a list of all manuscript plays, and there is no excuse for a manager pleading ignorance as to their ownership, particularly when he has a list on hand furnished by the Secretary of the club.

With a very slight effort on the part of these gentlemen, pirates and other unscrupulous persons (who secure the right to perform a play for a week and continue its performance for a month or more without paying royalty) could be successfully put down. Respectfully,

WM. HAWORTH (A. D. C.).

THE USHER.

The rapid multiplication of plans for stock companies for next season has put many available plays at a premium, and the authors are reaping a rich harvest in consequence.

In cities where there will be competitive companies managers are paying down royalties months in advance in order to secure material.

The growth of the stock company business has rendered valuable many plays that were laid on the shelf after exploitation by traveling companies on the road, and large sums are being earned unexpectedly for their owners.

There is a disposition in some quarters to belittle the tendency to establish stock organizations throughout the country, but the new movement has vitality and there is no doubt that it has come to stay. Out of it unquestionably will grow features that, to a large extent, will revolutionize in time the present methods of theatrical management.

Dr. George K. Pratt has completed arrangements for building a new theatre on the site of the present Academy of Music, in New Orleans. The work will begin in February, 1899.

An adjoining property will be included in the site, giving the house a 94-foot frontage and a depth of 117 feet.

The house is to be built on the cantilever system of hanging galleries. The new Academy will cost $125,000.

As noted in THE MIRROR from time to time, the recent eruption of objectionable plays and entertainments in theatres has started off the enemies of the drama in the pulpit at a prodigious rate.

On Sunday a New Brunswick minister inveighed against the stage, supplementing the usual musty bases of condemnation by matters that have developed since the libidinous and suggestive found favor in the eyes of certain managers who are in a position of control.

These diatribes against the theatre call for little notice except in connection with a regret that material is furnished their authors by men who are prominently engaged in presenting plays to the public.

A repertoire company out in Indiana has been having a hard time with its manager. According to an exchange, "the company say that during their engagement here the manager got drunk, beat his wife, flashed a razor, insulted the people right and left at the door and jumped the town with over $60 of the company's money." Hard lines for the company!

The New York Elks and several managers have tendered a benefit to the family of the late John Wild. The widow has gratefully accepted this tender.

"Unfortunately," she writes, "we are in needy circumstances. My husband had many failures, and while he was able to make money for others, he could not for himself."

A special meeting of the trustees of the Actors' Fund has been called for Thursday afternoon to discuss the ways and means of securing a general adoption of the Aldrich percentage plan to secure revenues for the Fund from miscellaneous benefits in which members of the profession participate. There is no doubt that this scheme is both practicable and expedient, and if managers and actors will lend their co operation faithfully, it will almost assure the cherished Fund against possible deficiency in the future.

Francis Wilson played last week at the Pike Opera House in Cincinnati to excellent business. This week and next he will devote to one-night stands, in all of which seats have been sold out for several days past.

Mr. Wilson has received overtures to play an engagement at the Harlem Opera House. He declined them, and will close his successful season on May 7.

Next Autumn he will produce the new opera n New York that has been waiting until Half A King had run its course.

A score of Paris chorus girls are to be imported by the Casino management to give a new sensation to the jaded palates of the Tenderloinese.

When it is considered how persistent are the efforts of sundry managers to sink the level of the metropolitan stage it is little less than miraculous that the drama is not swamped out of sight.

The season of 1897-98 will form a chapter in our theatrical annals that friends and admirers of the play will not linger over.

William Gillette is to sail for England in April. He will devote the last engagement of his present tour to his native city of Hartford. Daily rehearsals of Too Much Johnson, in which Gillette will appear in London, are going on, and the popular author-actor tells me that he will not be sorry for the brief rest that his trip across the Atlantic will give him.

There is a report that Annie Russell is to be starred by Charles Frohman if he can find a suitable play for her. The principal reason for this project is said to be Miss Russell's success in Dangerfield '95. Possibly the problem of "filling time" has something to do with this plan, inasmuch as there are not enough attractions in existence for all the theatres.

Sarah Bernhardt has passed successfully through the critical period following the serious operation she recently underwent. As soon as the physicians allowed her to receive visitors, she began to make arrangements for the production of her new play at the Rennaissance. Rehearsals are going on daily, and the author, Romaine Coolus, visits Bernhardt constantly and reports the progress that is making.

Zella de Lussan, formerly well known as a member of The Bostonians and other companies in this country, has made a pronounced success at the Paris Opéra Comique. Albert Carré, the manager, has closed with her for a second series of appearances, which will begin the latter part of this month.

DEATH OF CHARLOTTE BEHRENS.

Charlotte Behrens (Mrs. Robert B. Mantell) died at the Hotel Harrington in Port Huron, Mich., last Tuesday. She underwent a severe operation for peritonitis about six weeks ago, and had been gradually improving until the evening of March 7, when her case took a turn for the worse, and she sank rapidly. Her husband, Robert Mantell, who had been telegraphed for, took her remains to Philadelphia.

Charlotte Behrens first attained prominence when she made a hit in the title-role of Zitka in H. C. Miner's production of that play at the People's Theatre on June 21, 1886. She afterward appeared in that part on a road tour. At that time she was the wife of E. E. Hume, who was treasurer of Mr. Miner's Silver King company the season of 1884-85 when Miss Behrens was a member of the cast. For several seasons before that she had been connected with Frank Mayo's company, playing Lucy Fairweather in The Streets of New York and Eleanor Vaughn in Davy Crockett. In 1888 she played Marie in a revival of In His Power at the Windsor Theatre, New York City.

The season of 1889-90 Miss Behrens joined Robert Mantell's company, playing Emile de Lesparre when Mr. Mantell produced The Corsican Brothers in New York at the Fourteenth Street Theatre on Jan. 13, 1890. The following season she was re-engaged as leading woman of the Mantell company, a position she filled up to the time that she had to leave the stage to undergo the operation referred to above. Among the roles she played during that time were Diane in Monbars, Countess Marguerite Dellac in The Louisianian, and Lucille Munier in The Face in the Moonlight. She also played the part of Alice Felton when Mr. Mantell produced The Veiled Picture in New York at the Lyceum Theatre.

Mr. Mantell (having been divorced in 1893 from his first wife, Margaret A. Mantell, known on the stage as Marie S. Sheldon) was married to Charlotte Behrens in March, 1896, the day after she had been granted a divorce from E. E. Hume.

The funeral took place in Philadelphia last Friday, and was attended by many members of the theatrical profession. The Protestant Episcopal funeral service was read by Doctor W. F. Ayres, rector of the Church of the Holy Communion. The funeral arrangements were in charge of the Actor' Order of Friendship, and six of the members of that order were pallbearers. The Elks were also represented at the funeral. Many beautiful floral tributes were laid upon the casket, including floral designs from the Hanley and Mantell company and the Port Huron Lodge of Elks. The interment was in Glenwood Cemetery. The members of the family who were present at the funeral were her husband, Robert Mantell, Lotta Ethel Mantell, her two-year-old daughter; Mrs. Behrens, her mother, and her sisters, Mrs. J. D. Whaley and Miss Behrens.

THE MAINE MONUMENT BENEFIT.

The benefit performance arranged by theatrical managers in aid of the *Maine* monument fund will occur next Sunday evening, at the Metropolitan Opera House. An auction sale of boxes and seats was held at the Opera House yesterday afternoon, when James K. Hackett, J. E. Dodson, W. H. Crane, Louis Mann, Charles J. Ross, John T. Kelly, Sam Bernard, Peter F. Dailey, and David Warfield volunteered as auctioneers. An especially attractive programme is promised, as many prominent artists will appear. President Louis Aldrich, of the Actors' Fund, in accepting an invitation to participate in the performance, wrote to Charles Burnham, Secretary of the Managers' Committee: "Though I have adhered to the policy inaugurated five years ago, of first demanding that the Actors' Fund should obtain a percentage of the receipts of all benefits, which policy is at last, I rejoice to say, being taken up for more rigid enforcement by the best of our managers as well as actors, yet I am sure that this plan of insisting that some share shall be paid to the broad charity of those (our profession) who constantly give their services for every other good cause, does not apply to the noble and patriotic purpose your committee represents. No money nor indemnity can restore to us those brave sailors who gave their lives for the nation, but the raising of a monument to their memory appeals so strongly to every loyal citizen that I assure you I am more than anxious to help, in any way you designate, so sacred a cause, and I am absolutely certain all members of the theatrical profession in America will gladly do the same."

MARGARET FULLER'S NEW YORK DEBUT.

Margaret Fuller will make her metropolitan debut as Camille at a special matinee to be given on March 22 at the Knickerbocker Theatre. "Aunt" Louisa Eldridge has been engaged for her old part, Madame Prudence, and Joseph Damery will appear as Gustave.

FROM "BIFF" HALL.

"Biff" Hall, THE MIRROR's Chicago correspondent, in a leisurely letter says:

It is a real pleasure to one to be able to record success, especially as I have the space in which to write such record, and in this connection I desire to reproduce a letter I received the other day from one of THE MIRROR correspondents in a small town, the name of which I will not mention. He is a humorist: "It must be nice to be a correspondent in a place like Chicago," he writes, "and be able to send your letter by telegraph and have them pay for it. Of course, after they pay for it, they don't dare to cut any of it out"—Oh, don't they?—"I am MIRROR correspondent in a city which has a new charter every little while, but the opera house isn't open much, and so there isn't much to say. When there is, and I write a long letter about it, one of Mr. Fiske's hired men goes through it with a blue pencil so that it looks like a blue point in print. About all he allows me to say is 'House good; show rotten,' or, 'Fair house; satisfactory performance.' Then every little while there comes a notice from the office like this: 'As Christmas falls on Dec. 25 this year, correspondents will please send their November letter in October.' Of course, I don't depend on this for a living, for I am connected with a laundry—a real, pushing, enterprising concern, where they wash anything from a Washington pie to a washout." This correspondent wants my job, if I will resign, but I won't. He adds: "I have written some good notices for The Night Owls, The Girl from Coney Island, Uncle Tom's Cabin, Ten Nights in a Barroom, and Handy Andy, and I know I could cover your field." Maybe he could, but he couldn't get my job with an axe.

John E. Wilkie, known widely in the profession as the manager of Low's Exchange, in London, and later as business-manager of the Chicago Conservatory and a member of the Executive Committee of the Forty Club, has been appointed Chief of the United States Secret Service by Secretary of the Treasury Gage. We all hope he will make as big a hit in "secret service" as Gillette did. His headquarters will be in Washington, whither he has already gone.

Burt Shepard sends me a postal card from London announcing that he is appearing every evening at Shoreditch, Islington, and Battersea. That is better than Sun Prairie, Dowagiac, and Crown Point.

From far off Albany, West Australia, Ed Cooke writes to say that he and his partner, George Welty, while waiting for the boat which was to take their Corbett-Fitzsimmons veriscope to South Africa, strolled into a vaudeville theatre and discovered the name of Ivy Dale for the soubrette album. I will bracket this offering for the Australian gold fields with Tessie Smilax.

THE OLYMPIA MATTER SETTLED.

Oscar Hammerstein has at last secured control of Olympia. The Court last week gave permission to the receiver, Andrew Freedman, to lease the building to the Olympia Amusement Company, of which Mr. Hammerstein is managing director. The company has a capital of $25,000.

During his enforced vacation, Mr. Hammerstein's health has been thoroughly restored, and he will pitch into management with great vim. He will rechristen the music hall part of the building and call it the Olympia Opera House. English opera at popular prices will be the attraction given by Mr. Hammerstein's own company. The Lyric Theatre end of the place may be sublet, but if a satisfactory tenant cannot be found the busy manager will organize a dramatic stock company to play at popular prices. Vaudeville performances will be given on the roof Summer and Winter. The cafe downstairs will be finished and refreshments will be served there and on the roof. The opening will occur on April 4.

AN INGENIOUS SWINDLER.

By his application to Madame Modjeska for aid an ingenious swindler, who had victimized a number of the best known residents of Boston including the wife of Governor Wolcott, came to his fate. The fellow, who gave the name of Michael J. Hanley, has been using the stationery of the Y. M. C. U. and the Y. M. C. A. to send piteous begging letters to well-known persons, and his harvest has been rich. Finally the police got hold of a clew when he asked at the Tremont where Modjeska was stopping. When he appeared at the Brunswick Count Bozenta had been warned. A policeman was in readiness and the captive was sent to the State Farm, at Bridgewater, for a year. In his pocket was found a memorandum book showing how he had "touched" well known people.

THE ACTORS' SOCIETY BENEFIT.

The benefit for the "Contingent Fund" of the Actors' Society of America will occur on March 24 at the Fifth Avenue Theatre, commencing at 1.30 P. M. Among the volunteers are Madame Modjeska, W. H. Crane, Minnie Seligman, Fielding Roselle, Heinrich Meyn, Signor Mazzoni, Annie Ward Tiffany, and Joseph Murphy, who will appear in one of his old time black-face specialties in which he has not been seen for twenty-five years. Manager Edwin Knowles has generously donated the use of his theatre and the attaches have offered their free services.

THE CURSE OF GOLD PRODUCED.

The Curse of Gold, a melodrama in four acts, written by Whitman Ogood, had its first production at Binghamton, N. Y., March 9. The play is written in advocacy of the free silver cause, and produced by the American Drama Company, an organization of free silverites. The company included Dosé Davidson, who directed the production; Alexander Kearney, John W. Rennie, William Bonelli, Gus Frankan, Ramie Austen, Rose Stahl, and Nettie Bourne.

ANOTHER THEATRE BURNED.

Fire completely destroyed the Opera House at Oil City, Pa., at midnight of March 9, entailing a loss of $65,000, partially covered by insurance. The fire is supposed to have started during the steamboat scene in The White Slave, which was presented that night by the Wilson Theatre company, but the flames were not discovered until an hour after the performance. The company lost all of their effects, valued at $5,000.

DEL CONTE COMPANY CHANGES HANDS.

Owing to a disagreement with the members of the company, L. M. Crawford has relinquished the management of the Del Conte Italian Grand Opera company, and Colonel W. A. Thompson, manager of the Boston Lyric Opera company, has assumed control. The organization will be called hereafter the Royal Italian Grand Opera company, and will continue its tour.

PROFESSIONAL DOINGS.

The picture above offers excellent likenesses of Baby Beatrice and her canine protector "Bismarck," both stars in their ways, with Al. W. Martin's mammoth original Uncle Tom's Cabin company, which is at the Bijou Theatre in Brooklyn this week. Baby Beatrice as Eva is a pronounced success and a little artist as clever and finished as ever attempted the role. Not only is the little one remarkably intelligent as a child actress, but as a singer and dancer she equals any of the stage children of the day. Bismarck, the companion of the little lady, is a thoroughbred bloodhound, one secured by Al. W. Martin three years ago at Galveston, Texas, and is one of a score that accompany the attraction.

Richard Mansfield will play his Autumn engagement in this city at the Garden Theatre, opening on Oct. 3, for two months or more, probably presenting the Parisian success, Cyrano de Bergerac.

Primrose and West have threatened to sue E. E. Rice, claiming prior rights to the title Monte Carlo.

A benefit has been proposed for the widow and children of the late Johnny Wild.

Josie Henderson is ill at Cincinnati, and has been unable to continue with A Black Sheep.

A benefit performance for William Parry occurred last Thursday at the Metropolitan Opera House. In the bill were Pol Plancon, Clementine De Vere, the Beasey Sisters, Richard F. Carroll, Camille D'Arville, Dorothy Morton, Hilda Clark, Walter Jones, Jerome Sykes, Van Rensselaer Wheeler, Joseph O'Mara, Joseph Sheehan, and the Broadway Theatre Opera company in the second act of The Highwayman.

Gustave Amberg, who sailed for Europe last Wednesday, has secured the Murray Hill Theatre for next season. German plays will be presented and the Viennese actress, Madame Odillon, will appear.

A benefit for the New York Orthopoedic Dispensary and Hospital was given on Friday at the Astoria. Robert Hilliard, in The Littlest Girl; Annie Russell, in Dangerfield '95, and George Irving and Margaret Kenmare, in Washington's Surrender, made up the bill.

The first production of the musical comedy Monte Carlo will occur next Monday at the Herald Square Theatre. The company will comprise Thomas F. Kierna, Frank Smithson, Augustus Cramer, Alexander Clark, Sydney De Gray, Edward Chapman, Edward Thomas, Frank H. Crane, James Grant, William McNeill, Jeannie Winston, Marguerita Sylva, Helen Tuesart, Marie Cahill, Susie Kirby, Gerome Edwardy, and Josie Sadler. A new ballet, composed by E. E. Rice, and a patriotic finale will be introduced.

William B. Smith, who played the telegraph operator so effectively in Secret Service, made many friends during his Boston engagement. The part was small, but his cleverness made it stand out conspicuously.

One thing about Lillian Lawrence makes her especially popular with the lady patrons at the Castle Square, Boston, and that is the good taste in dressing which she invariably displays. She is the best dressed leading lady that Boston has ever had in a stock company, and her cleverness in acting is equally to be praised.

Henry Woodruff is in general supervision of the piece for the Hasty Pudding theatricals this year. Robert Utter and Malcolm Greenough are doing the lyrics, and Frazer Curtis is on the dialogue, while the music will be by W. H. Rand. It is said that the scene was originally laid in Cuba and General Weyler figured in the cast, but the recent difficulties with Spain seemed to make it advisable to change the locale, and that was done with a dexterity worthy of an Aladdin's lamp. The performances will be given in Cambridge and Boston soon after Easter. Mr. Woodruff, who was the heroine in last year's theatricals, will be the hero this time, and his presence in the society means much for the smoothness of the theatricals.

It was a very pretty story that was telegraphed from the West that Alexander Heindl, the young 'cellist of Boston, had become heir to a fortune of about five millions of dollars. His father, who was in this city, laughed at the report and said that it was absurd.

The Boston *Post* is authority for the statements that time is still held for Olga Nethersole in this country, and that she may come over here before the season is over, and that Wilson Barrett is contemplating an American tour for next season.

The roster of His Excellency: Edwin A. Davis, Charles McGrath, Cam Bailey, Howard Wall, Will Atkinson, Horace Grant, Harry G. Allen, George Stansfield, Pearl Berry, Alberta Kimball, Marion Sawtelle, Evelyn Forbes, Jessie Atkinson, and The Alberton Sisters. Edwin A. Davis, proprietor and manager; Charles A. McGrath, stage director; George Stansfield, musical director, and Harry G. Allen, advance representative.

The Silvia M. Bidwell company will open its season at Chicago, March 20. The star will be supported by the following people: E. Lawrence Lee, Harry Brussells, George Lockwood, Clyde Callicott, F. C. Thomas, Frank Boardman, Nelson Compton, Margaret Marjorie, Lucille Vernier, May Pfaff, and Cleo Delato. The executive: A. H. Major, Manager; A. V. Borchsenius, assistant manager; J. E. Murray, business-manager; F. E. Thomas, musical director; Nelson Compton, stage-manager; Harry Brussells, representative, and Margaret Marjorie, private secretary.

AT THE THEATRES.

American—Sinbad.

The Castle Square company at the American Theatre eschewed opera this week, and in its stead gave a remarkably complete and elaborate production last evening of Sinbad, or the Maid of Balsara. This entertaining extravaganza has never been better done than it was last night by the Castle Square forces.

Louise Royce played the title-role in a dashing and effective manner. Marie Celeste made a charming Ninetta, Sinbad's sweetheart. Joseph F. Sheehan was excellent as Count Spaghetti and Oscar Girard furnished an amusing comedy element in the role of Fresco. Marion Berg was a captivating Cupid. The other members of the cast included Ed. G. Knight, Gertrude Quinlan, Raymond Hitchcock, A. W. Maflin, Bessie Fairbairn, and Ruth White.

The scenery and costumes were elaborate and effective. The port of Balsara, the deck of the *Roc*, showing the White Squadron to lend timely interest to the scene, the tropical isle, the frozen valley of diamonds, the palace of Sinbad, and the final transformation scene formed a beautiful series of stage pictures

The acrobatic specialties of Ali and Beni, and the McDonough Trio, were interesting features of the performance.

The opera Maritana is in preparation for early production.

Fifth Avenue—Mary Stuart.

Madame Modjeska opened a two weeks' engagement at the Fifth Avenue Theatre last evening, appearing in the title-role of Mary Stuart. This has always been one of her favorite roles and it will be recalled that she selected it for the opening of her successful engagement at the same house last month, when her delightful impersonation of the unfortunate Scotch Queen was duly reviewed in THE MIRROR.

Joseph Haworth is seen to advantage as Sir Edward Mortimer and Anna Proctor acts effectively in the part of Queen Elizabeth. The cast also includes Lester Lonergan as Robert Dudley, George S. Spencer as George Talbot, John Malone as Lord Burleigh, George Sylvester as the Earl of Kent, Wadsworth Harris as Sir Amias Paulet, James M. Ward as Sir Andrew Melville, Mrs. H. E. Sargent as Hannah Kennedy, and Anna Daly as Margaret Kyrle.

Madame Modjeska will appear in Mary Stuart every evening throughout the week, and will be seen as Rosalind in As You Like It at the Saturday matinee. She is underlined to appear as Lady Macbeth next Monday night.

Third Avenue—Wep-Ton-No-Mah.

Go-Won-Go-Mohawk, who, in her play, Wep-Ton-No-Mah, is the attraction this week at the Third Avenue Theatre, has the unique distinction of being the only American Indian actress. Curiosity to see her drew a fair audience to the theatre last evening.

The play itself is a very crude affair, but it is played by a creditable company. The star takes the part of a young man. She is attractive in appearance and in manner, and exhibited a moderate amount of dramatic ability.

C. W. Collins was praiseworthy as a military officer; Wilbur Collins won plenty of hisses as the villain; Emmie Tafford made an agreeable soubrette, and B. Keen Thompson, Chief Go-No-Gus; Will W. Evans, Guy Hackney, and Maria Lear were acceptable.

A beautiful and graceful white horse was introduced in the play.

A Guilty Mother is underlined for next week.

Star—Shaun Rhue.

Joseph Murphy returned to town last night to present Shaun Rhue at the Star Theatre during the week that harbors St. Patrick's Day. A crowded house greeted Mr. Murphy with the effusive cordiality of the Emerald Isle, and each familiar episode of the excellent old play was hailed with rapturous enthusiasm. It was the star's first appearance in this great Irish centre for three long years, and the patriots accorded to Mr. Murphy earnest testimony of their appreciation of his capital impersonation of the real Irish type.

The thoroughly capable support included Frank Ambrose, Neil Florence, John Sutherland, W. G. Murray, Logan Paul, J. S. Sheehan, H. E. Curran, Francis Brooke, and Mabel Florence.

The play was adequately mounted, and undoubtedly is in for a most prosperous week.

Fourteenth Street—A Hired Girl.

Charles E. Blaney's plays are always sure of good audiences, probably because people are sure that any attraction bearing Mr. Blaney's name will be full of fun, with up-to-date specialties galore, and only clever people in their casts. This is why there was a large house at the Fourteenth Street Theatre last evening, when A Hired Girl was presented, commencing its fourth engagement in this city this season. The cast has been changed somewhat, the title character being played by Thomas J. Ryan, who extracted much mirth therefrom. Willis P. Sweatnam was delightful in his specialty, and the rest of the company, including Waldo Whipple, Fannie Fields, Rose Sutherland, and Stella Boncheur, lent agreeable aid. The Electrician, another of Mr. Blaney's plays, will be next week's bill.

Metropolis—The Silver King.

Carl A. Haswin appeared in his familiar impersonation of Wilfred Denver in The Silver King at the Metropolis Theatre last evening before a good audience. Mr. Haswin's work in this character is always popular, and the play remains, as ever, one of the best melodramas ever written. The supporting company filled their roles with credit, and the entire performance was applauded freely. Manager Ira J. La Motte will have The Span of Life as his next week's attraction.

People's—Tennessee's Pardner.

Scott Marble's play, Tennessee's Pardner, pleased a large audience at the People's Theatre last night. The play appeals forcibly to an East Side audience, and its realistic and exciting scenes were applauded heartily. Jane Corcoran, as Tennessee Kent, was fully equal to the requirements of the character, and acquitted herself well. James Brophy, Percy Plunkitt, Annie Mortimer, and Estha Williams rendered good work in support.

At Other Houses.

IRVING PLACE.—Agnes Sorma will make her first appearance here this season, being seen for the first half of the week and at the Saturday matinee in A Doll's House. On Thursday evening Frau Sorma will appear in A Maiden's Dream, by Max Bernstein, its initial performance in this country. It will be repeated on Friday and Saturday nights.

BIJOU.—This is the last week of What Happened to Jones. It has been the comedy success of the season.

BROADWAY.—The Highwayman, excellent in every way, continues to attract large houses.

HERALD SQUARE.—A Normandy Wedding is in its last week here.

HARLEM OPERA HOUSE.—May Irwin, in The Swell Miss Fitzwell, will draw heavily from the uptown contingent.

MANHATTAN.—The success of 'Way Down East continues unabated.

DALY'S.—The final performance of The Country Girl and of Lilli Tee was given last evening. To-night the School for Scandal will be revived.

Other bills: Academy of Music, The White Heather; Casino, The Telephone Girl; Columbus, A Milk White Flag; Empire, The Conquerors; Garden, The Master; Garrick, The Little Minister; Hoyt's, Oh! Susannah, and Dangerfield '85; Knickerbocker, A Virginia Courtship; Grand Opera House, Sweet Inniscarra; Lyceum, The Tree of Knowledge; Wallack's, One Summer's Day.

BLUE JEANS IN LONDON.

Blue Jeans was presented on Feb. 28, at the Shakespeare Theatre, Clapham Junction, for the first time in London, by Laura Burt and an English company, directed by Robert Pateman and Louis Nethersole. The London critics, while confessing themselves at a loss how to classify the play, predict for it much success in the English provinces, and speak highly of the work of Miss Burt and her associates. The buzz-saw episode is said to have made the impression expected of it.

BELLE ARCHER TO STAR NEXT SEASON.

Contracts were signed last week by which Belle Archer, who is now featured in the title-role of Hoyt's A Contented Woman, will be starred next season in the same play, the present tour of which has proven most successful. Miss Archer has scored a personal triumph wherever she has appeared, and there seems no doubt of another equally prosperous season. Fred E. Wright, who is managing the present company, will continue in that capacity.

A VERDICT FOR $6,000.

Nellie Yale Nelson, formerly a member of Daly's company, obtained a judgment for $6,000 yesterday in Brooklyn against the Nassau Electric Railroad company. Miss Nelson was a passenger on Aug. 7, 1896, in one of the trolley cars of the Nassau Line, bound for Manhattan Beach. A collision occurred, in which she was severely injured. She sued for $25,000, and the case was tried before Justice Garretson and a jury in the Supreme Court.

EDGAR SELDEN'S NEW FARCE.

Edgar Selden, author of A Hot Old Time, has written a new farce entitled A Spring Chicken, in which Sam Collins and Madeleine Marshall will be starred next season. The tour will open at the Auditorium, Philadelphia, Sept. 6. Scenery is now being painted by C. W. Valentine.

CUES.

Minnie Ashley, of the De Wolf Hopper company, has been engaged by Augustin Daly.

Ed. C. Tyler has joined the New York company in What Happened to Jones.

The Wilson Sisters, of The Telephone Girl, will close with that organization when it leaves the Casino.

Alma Kruger will join Louis James' company, Monday next to play Ophelia, Desdemona, Portia, Lady Macbeth, etc. She will be seen in New York with the company in April.

Corinne is about to venture in repertoire. She will appear in Fra Diavolo, Boccaccio, La Perichole, and Carmen. She will go directly West.

Mark E. Swan has rewritten and revised The Princess of Patches for Jessie Mae Hall. Miss Hall will play this piece only from Oct. 1 next season. She will play in New York on May 27 at the People's Theatre.

Paul Lichtenstein, a banker, has been sued by Manager Edwin Knowles, of the Fifth Avenue Theatre, to recover $9 963,25, alleged to be due through Madame Viarda's appearances last December. The case was before a Brooklyn court last week.

Beatrice Leslie, late of The Circus Girl company, is about to enter the field of vaudeville. She will support Jack Mason in his new sketch, by John Fowler and Charles Jerome Wilson. Miss Leslie is a clever actress and possesses an excellent contralto voice.

Arrangements which augur much for the summer amusements of Denver were consummated yesterday when R. L. Giffen secured a lease of Manhattan Beach after negotiations covering several weeks. The property will pass under the sole control and direction of Mr. Giffen, under whose management it achieved such signal success in former seasons.

Gilbert Ely, character actor, Waite Co (E.).

AMONG THE DRAMATISTS.

George H. Broadhurst arrived in town last week. His new comedy is called The Last Chapter.

Anita Vivanti Chartres has sold an original Swiss comedy to Louis Mann.

Colonel Joseph A. Nunez has written a one-act play which he has called "The Fragmented *Maine* Shatters Proud Spain." It is extremely disrespectful to the Spaniards.

Emerson Cook has completed his new operatic comedy, The Chorus Girl, and rehearsals will begin in this city on April 4.

A PROSPEROUS THEATRE.

Since the opening of the Olympic Theatre, Providence, under the management of A. A. Spitz last August, success has attended it. The management has given what the people want in the way of high-class vaudeville and extravaganzas. The Olympic is the theatre formerly known as Lothrop's Opera House, being remodeled at the opening of the season. A new front was added and many improvements made at great expense, but the success of this season has encouraged the owners to entirely remodel this popular theatre at an expenditure of many thousands of dollars, and will make it one of the handsomest places of amusement in the country. On account of the new policy adopted by Mr. Keith at his Providence house, which is to be a continuous vaudeville theatre after this season, the management of the Olympic has decided to play high-class vaudeville, extravaganzas, and farce-comedy combinations. Time can now be secured for the coming season.

THE STOCK COMPANIES.

Notes of the Permanent Dramatic Organizations in Various Cities.

The new development of the stock company system has already brought to attention various questions, and one of the most vital of these is treated in the following letter:

AMERICAN DRAMATISTS' CLUB.
1440 BROADWAY, NEW YORK, March 5, 1898.

To the Editor of The Dramatic Mirror:

SIR.—Your new department devoted to stock companies is being followed with much interest. It reveals a tendency that is most suggestive. Whether it indicates a return to the system prevailing a quarter of a century ago or not, it certainly suggests possibilities in that direction. But there has been a vast change in public taste during these years. Managers of stock companies cannot buy for fifteen cents plays that their patrons will go to see. (From this sweeping assertion I of course except East Lynne and Uncle Tom's Cabin. The perennial booms of those musty patriarchs baffle analogy and defy augury.) But managers of stock companies are agreed that to do business they must have manuscript plays. For these plays they pay royalties ranging from fifty to three hundred dollars per week.

During a recent conversation with a representative stock company manager he informed me that their money was made upon manuscript plays, and added that he felt much uncertainty about being able to secure enough attractive plays for next season without repeating many plays given during this season.

I asked why he did not occasionally put on new plays, dealing directly with authors. The reason, he said, for not doing so is two-fold. In the first place, authors of established reputation insist upon a production complete in every detail. Then there is always the possibility of failure. Stock company managers, as a rule, are not capitalists. We put up plays for one week only, and the risk is too great, a logical argument which suggests its own remedy. This is an era of syndicates. Why not a syndicate of ten or a dozen stock company managers, to deal directly, or through a personal representative, with dramatists? Should a play present itself which appears to contain the elements of success, estimate the cost of production, pool issues, and produce it. If successful play it over the circuit. If a failure the loss to each is reduced to the minimum. The contract should, of course, give the managers exclusive rights in the play, if successful, for stipulated cities and circuits for at least two seasons.

The Heart of Maryland, What Happened to Jones, Held by the Enemy, My Friend from India, A Virginia Courtship, A Gilded Fool, In Mizzoura, The Henrietta, Aristocracy, Northern Lights, The District Attorney, Secret Service, and a score of other current successes were all written by members of the American Dramatists' Club, who are still pegging away, aided and abetted by their more or less successful fellow conspirators.

I venture the assertion that the managers' syndicate would not need to go further than 1440 Broadway to find just as good plays, romantic dramas, comedies, melodramas, and three-act farces as any mentioned above, though possibly not all written by the same authors. Should this little screed result in calling forth expressions of opinion from managers and playwrights through the columns of THE MIRROR it will have accomplished the purpose of the writer. MILTON NOBLES.

P. S.—I have no new plays to sell.

During the first week of the Beryl Hope Stock company's engagement at the Queen's, in Montreal, in In Spite of All, the company received thirty-seven curtain calls from audiences renowned throughout the profession for their iciness.

W. S. Harkins, leading man of the Beryl Hope Stock company, at Montreal, will leave March 21, to take charge of a stock company playing in the Maritime Provinces, Canada. His place will be filled by Howell Hansel. March 11 is to be a special souvenir performance.

The Beryl Hope Stock company, at the Queen's Theatre, Montreal, presented Sweet Lavender to large business last week. This week The Banker's Daughter is the bill. An elaborate production of The School for Scandal is contemplated.

John E. Ince has returned to New York from the Queen's Theatre Stock company, Montreal.

The chief event of importance in Montreal theatricals, week of March 7, was the celebration of the one thousandth performance at the Théâtre Français, under the management of W. E. Phillips. The theatre was crowded to excess, several hundred persons being turned away. Triple-plated ladies' button hooks were presented to the ten hundred and fifty ladies present. Edwin Milton Royle's Friends, played by the stock company, gave great satisfaction, and curtain-calls were many. For the present week the Français has Bronson Howard's Aristocracy. The vaudeville bill includes Mark Murphy, W. T. Carleton, Madeleine Franks, and Frank Shea. The *Herald* of Monday had a lengthy story about Pauline Hall, who was at the Français week of February 28, telling how she saved an old lady from falling under the wheels of an outgoing train. The rescue was certainly a plucky one, and was the talk of Montreal. A big production of Rosedale is in preparation, but it is probable that Daly's 7-20-8 will hold the boards at the Français next week.

James Neill, late proprietor of the stock company at the Grand Opera House, Columbus, Ohio, on Jan. 23 relinquished his interests there to Annie Blancke, formerly Mrs. Neill, and is devoting himself now exclusively to his company playing at the Pike, Cincinnati.

Mr. and Mrs. N. D. Bessessen (Jennie Dailey) have left the Neill Stock company, playing at the Grand Opera House, Columbus, Ohio.

The scene force at the Pike in Cincinnati, headed by Thomas G. Moses, Edward Loitz, and Robert McGreer, is said to be the largest and most progressive in the West. The scenery furnished each week for the Neill company's productions challenges comparison with that shown at the original New York productions. Experience has taught the Pike management and Mr. Neill that money spent in this department is well invested.

Harry G. Keenan has left the support of Robert Mantell and joined the Walnut Street Stock company, Cincinnati. He opened with the company as Captain Hentzau, in The Prisoner of Zenda, last Sunday.

The production of Harry Mawson's A Fair Rebel by the stock company at Imperial Theatre, St. Louis, proved very timely. Company H, Missouri National Guard, appeared at every performance and gave an exhibition drill, which was very well received. Stereopticon views showing the *Maine*, Captain Sigsbee, and the members of the Board of Inquiry, together with all of the larger vessels of the U. S. Navy, proved a popular feature. The Lady of Lyons is the bill for this week. Lawrence Hanley has the part of Claude Melnotte, and Victory Bateman that of Pauline. Aristocracy will be the bill for the week beginning March 13.

"Jack" Hoeffler, of Mankato, Minn., manager of the Southern Minnesota circuit, will establish a stock company to play the six theatres which he controls next Summer, the circuit including Mankato, Waseca, Owatonna, and St. Peter in Minnesota, and Charles City and Mason City in Iowa. He will employ fifteen people, and play only the best royalty plays. David Conger has been engaged as director, and is now busy selecting the people. He has just signed Harry Coffin and Ilva Cunnington, of The Heart of Chicago. The season of twelve weeks will begin about June 1.

The Casino Pavilion, at Alpena, Mich., has been purchased by Nolan and Moore, who contemplate playing a first-class stock company for the Summer, commencing about May 1. The Pavilion is one of the finest in the State, having a seating capacity of 4,000.

Joseph Daly has retired from the Théâtre Français, Montreal, Stock company, and joined the Beryl Hope Stock company at the Queen's Theatre in that city.

Dorothy Usher has been engaged for the National Theatre Stock company at Philadelphia.

Clyde Fitch's The Social Swim scored a strong hit as presented last week by the Grand Opera House Stock company, Pittsburg. This week Queena is the bill. Business is excellent.

Ethel Barrington was specially engaged for the part of Virginia in Aristocracy at Forepaugh's Theatre, Philadelphia, this week.

Thomas J. Keogh has been added to the stock company at Hopkins' Grand Opera House, St. Louis, as comedian.

Bertha Creighton has joined the Cummings Stock company. This company produced The Two Orphans to the biggest business ever known in the city of Toronto, at the matinee performance on Saturday week before last. The house was packed at 1.15 P. M. The performance began at 1.30 without orchestra. Over 1500 people were turned away. The plays for the rest of the season are The Nominee, Camille, Ambition, A Man with a Past, The Strange Adventures of Miss Brown, and The Mummy. On April 18 this company will open at the Lyceum Theatre, Detroit, for a ten weeks' run and the Cummings Opera company will take their place at the Princess Theatre, Toronto. Paul Casseneuve was especially engaged to play Pierre in The Two Orphans. Bertha Creighton opened with the Cummings Stock company as Henriette in The Two Orphans, and made a pronounced hit. The Ottawa section of the Cummings Stock company is playing to capacity nightly at the Grand Opera House, Ottawa. John J. Shaw, formerly of the Toronto section, has been transferred to the Ottawa section to produce the plays.

An excellent group photograph of the Meffert Stock company, at the Temple Theatre, Louisville, Ky., has been placed on view in that city. Colonel W. H. Meffert occupies a seat in the center, and the members of the company are grouped about him.

Manager LaMotte, of the Metropolis Theatre, this city, has arranged with Wagenhals and Kemper for a stock company under their management to play the Summer season at the Metropolis, commencing about May 1. Standard plays, with a change of bill each week, will be presented, and popular prices will prevail.

Manager N. S. Brooks, of the Linden Theatre Stock company, Scranton, Pa., has engaged several new people for his company.

Howell Hansel, who was the leading man of the stock company at the Park Theatre, Brooklyn, during the recent season, has been engaged for the same line of business in the Beryl Hope Stock company, at the Queen's Theatre, Montreal, opening in The Three Hats.

Samuel Shubert contemplates organizing a stock company for a season at the Utica, N. Y., Opera House, beginning May 1.

Carrie Lamont has made a decided hit as leading soubrette with the Hopkins Stock company in St. Louis. It is rumored she will go into vaudeville.

Robert Drouet has been specially engaged for the Great Northern Stock, Chicago, opening March 28. Within three days after the appearance of his announcement in THE MIRROR he received five offers for stock engagements.

Little Lord Fauntleroy, with Baby Lewis in the title role, proved successful with the Woodward Stock company at the Creighton, Omaha, week of March 6. Baby Lewis became a great favorite with the women and children, and several receptions were held in her honor. McCarthy and Reynolds and the De Fillipis offered the specialties. This week the company is presenting The Ensign, and with such specialties as Stine and Evans, Tony Wilson and clown, and Bogart and O'Brian the former business is expected.

V. M. de Silke has been engaged for the Bastable Theatre Stock company, Syracuse.

Married.

IRWIN—NEWBY.—At Buffalo, N. Y., Charles L. Irwin and Charlotte Newby.

WILSON—BURKE.—At the Cathedral, Cincinnati, O., on March 9, by Rev. Father Mackey, John Wilson to Johanna Burke.

Died.

BELL.—Arthur H. Bell, at Quebec, Canada, on March 10, of pneumonia, aged 32 years.

CLARK.—Mrs. George B. Clark (Louise Lancaster), at Dallas, Texas, on March 9.

DAY.—Harry Day, at Birmingham, England, on Feb. 28, aged 60 years.

DENVER.—Mrs. Edward Denver (Lillian Denver), at Chicago, Ill., on March 9, of cerebro-spinal meningitis, aged 28 years.

DUER.—Mrs. L. C. Duer, at Savannah, Ga., on March 4, of consumption.

GRISWOLD.—Edwin D. Griswold, at Hartford, Conn., on March 9, of apoplexy, aged 35 years.

LAMB.—At Bath Beach, N. Y., on March 7, Walter Lamb, aged 40.

MANTELL.—Charlotte Behrens Mantell, at Port Huron, Mich., on March 8, of peritonitis.

PITT.—At New York, on March 7, Henry Mackey Pitt, in his forty-eighth year.

RAYMOND.—Edith Raymond, at New York city, on March 12, of heart failure, aged 29 years.

STOCKTON.—Mr. and Mrs. Reginald Stockton, at Liverpool, England, on Feb. 27.

WALSH.—William J. Walsh, at Boston, Mass., of consumption, aged 42 years.

LILLIAN KENNEDY ILL.

Lillian Kennedy was stricken with apoplexy while playing on Saturday at Utica. She was taken to a hospital, where her condition was said to be serious. Lillian Kennedy came into prominence in 1891 when she began to star in a play called She Couldn't Marry Three, in which she impersonated the soubrette role of Bess. She first presented the play in New York city at the Windsor Theatre on Aug. 17, 1891, and afterward starred in it for a number of years throughout the country. At the conclusion of her starring tour the season of 1895-96 she accepted an engagement from George Holland to appear in Hobbies and She Couldn't Marry Three at the Girard Theatre in Philadelphia. Shortly afterward she went into vaudeville for a while, appearing with her brother, John J. Kennedy, on the Keith circuit and at Proctor's Theatre in a refined sketch which won favorable recognition. Last season she resumed her starring tours, adding The Deacon's Daughter to her repertoire, the play in which Annie Pixley had starred. This season Miss Kennedy had been starring in The Deacon's Daughter and The Charity Girl. She was booked to appear in The Charity Girl at Forepaugh's Theatre, Philadelphia, next week.

VIEWED FROM ON HIGH.

A writer, a friend of mine, contends that there is nothing more discouraging to effort than criticism. It may be a paradox, but, like most paradoxes, it is based on a grain of truth. It is certain that many artists never attain what they might attain if they were not constantly found fault with and ridiculed by persons often of mediocre intelligence. They lose faith in their capabilities, discouragement overwhelms them, and their efforts are concentrated upon one object, to earn their dry bread without calling undue attention to themselves or their work.

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Richard Mansfield is to give us next year a play that the French have declared to be a master work. Not knowing French, I am unable to express an opinion. But if the play is a master work, the work of translation will be all the more difficult. French scholars have often complained of the pitiful travesties that are sold us as translations of Victor Hugo's poems. The contemptible French translations of Shakespeare contributed largely to the lack of appreciation with which the past generation of French authors viewed him. It is only since French men of letters began to understand English that the sublime beauties of the great poet have been revealed to them. I suppose that when adequate translations of Corneille and Racine are given us our opinion regarding these authors will undergo a marked change.

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I do not believe in benefits. At best they are dreary. No matter how great an actor or actress may be they never impress one as taking seriously the performances they are called upon to give for numberless charities. It is contended that benefits open to ambitious actors the chances of appearing in new parts, but the sum of talent that I know certain actors to be possessed of I have always failed to discover at these special performances. The fact that many people go to benefits not to see a certain play or a certain actor, but merely as a matter of duty toward some of the patronesses or the beneficiary, does not form an inspiring public. The dramatic breakfasts, luncheons and teas given at the leading hotels seem to me the acme of absurdity. I have wondered how actors with a regard for the dignity of their calling consented to partake of these repasts, and be stared at mercilessly by a crowd of the morbidly curious who paid a number of dollars over the usual price of admission for the lunch or the tea, but in reality for the privilege of gaping at the performers.

THE MAN IN THE GALLERY.

THE STUDENTS' DRAMATIC CLUB.

The Students' Dramatic Club gave an excellent performance of Seven-Twenty-Eight, at the Carnegie Lyceum, Monday evening of last week. The cast included W. D. Wheeler, Raymond S. Smoat, George K Clark, H. B. Walbridge, Harold T. Birnie, Neal Mahany, Helena Chalmers, Alfia H. Atherton, Maud Farwell Bliss, and Mollie Burton. The entire production was under the direction of William J. Romain, who had coached the company. Much praise is due Mr. Romain for the excellent work that he accomplished. The performance went with perfect smoothness, and every member of the company showed evidence of admirable training.

PLANS CHANGED AT DALY'S.

Augustin Daly has decided to defer indefinitely his announced revivals of The Merchant of Venice, The Squire, The Magistrate, London Assurance, and Much Ado About Nothing. The School for Scandal will be presented to-night for the week, and next Monday The Geisha will return to Daly's, with Marguerite Lemon as O Mimosa San. Ada Rehan will reappear during Easter week, and then begin a tour of six weeks. La Poupee will be seen, probably, at Daly's on April 14.

MANAGER MURRAY CAPTURES A CROOK.

More than a few requests for seats have been presented recently at the Broadway inclosing the card of John A. Shaw, whilom stenographer at the Grand Opera House. Business-manager John Slocum, of the Broadway, reported the case to Business-manager J. Duke Murray, of the Grand, who hunted up Shaw, no longer in theatrical pursuits, and learned that Shaw had not requested the seats. He remembered, however, having ordered cards that had never been delivered by the printers, and the printers denied knowledge. Then came another request to the Broadway. Mr. Murray wrote a decoy pass for last Friday, and it was presented by a saloon keeper, who had it from his bartender. The bartender affirmed that a solicitor for advertisements in a cake-walk programme had offered to get the pass, and Detective MacCombill, with the bartender, went to a hotel address given in an early request for seats. One John J. Kennedy, a lithograph distributer of the Broadway, was identified by the bartender, and was arrested. Magistrate Simms held him in $1,000 bail for examination to-day (Tuesday). Manager Murray, Shaw, the detective, and Advertising Agent George Whistler, of the Broadway, being in court. Mr. Murray has run down many crooks before, but he is especially proud of the latest capture effected at his instance and by his intervention.

THE ACTORS' ORDER.

Edwin Forrest Lodge, Actors' Order of Friendship, held their annual entertainment at the lodge rooms on Sunday evening. There was a large attendance and a most enjoyable time was had. A number of clever vaudeville people secured by Tony Pastor appeared, after which refreshments were served, and the evening was voted an entire success.

THEATRICAL LEGISLATION.

The Senate at Albany passed, last week, the bill to give to the Actors' Fund one-half of the theatre license fees collected in New York. A new bill was introduced on Tuesday to prevent "scalping" in theatre tickets without managers' permission. In this city the Aldermen continued to discuss the speculator nuisance.

SAID TO THE MIRROR.

ROBERT B. MANTELL: "Kindly express my sincere and heartfelt thanks to my dear and good friends for their kind sympathy in this the time of my greatest sorrow."

FRANK L. PERLEY: "The name of the new play in which J. H. Stoddart will star under Fred M. Ranken's management and mine, is the same as that of Ian MacLaren's novel, 'Beside the Bonnie Brier Bush'—not The Bonnie Brier Bush, as it has been written frequently."

CARRIE LEE STOYLE: "God bless the Actors' Fund, I said to myself, when I saw poor Harry Pitt's flower decked coffin at the Fund. We are not 'strangers in a strange land' when we are in trouble, we poor players, and the good of the Fund came home to me very nearly. It is comforting and helpful to remember that there is 'no creed, nor country' that prevents kindly thoughts and gentle offices at our 'last appearance.'"

R. G. CURRAN: "Results obtained from my MIRROR advertisement of the Keagay Theatre, Greensburg, Pa., were entirely satisfactory. They far exceeded my expectations."

DOC WADDELL: "A few days ago I visited Urbana and was the guest of 'Billy' McGowan, the oldest correspondent of THE MIRROR. His collection of theatrical photographs and autographs was a source of great pleasure and delight. It has no superiors, and goes almost back to the scene of Eden. Another characteristic of Mr. McGowan is his clever advertising of visiting companies. He posts his place of business with nicely printed cards setting forth in sparkling wit the names and acts. In all the world there is none other like 'Billy' McGowan."

W. C. TANNER: "My advertisement in THE MIRROR brought me in touch with some of the best people, whom I have signed for my new play, The Leather Man, Connecticut's Great Tramp Mystery."

MILTON ABORN: "I am very much pleased with the result of my 'ad' in last week's MIRROR, as I have already received enough answers to almost fill a bushel basket."

J. HARRY GORDON: "In last week's MIRROR there appeared an article doing an injustice to the members of the Empire Stock company. It is quite true the company includes some of the members of the Blaisdell and Brown company, which reorganized at Brazil, Ind., under my management. But I never managed Flora Stanford, as the article stated, yet for some time was a member of her company. Neither are we, as your informant states, 'playing short-cast pieces and trying to get home.' On the contrary, we are booked solid till the second week of May, when we close for the Summer. The Empire Stock company is not in any pecuniary distress. On the contrary, business has been excellent. We are producing the plays of Joseph H. Slater with a full cast."

FOREIGN NOTES.

Zola's Therese Raquin has scored a great success at the Molière Theatre of Brussels. The part of the mother was personated by Madame Marie Laurent, who originated it in Paris.

Mlle. Delna, the noted French contralto, is to sing the part of Fides in Le Prophète, when that opera is revived at the Paris Opéra especially for her.

François Coppée's Le Luthier de Cremone has been set to music by the Hungarian violinist, Jeno Hubay. The opera has received most enthusiastic commendation at the hands of the Hungarian critics. Popular endorsement has not been wanting either, as the fiftieth performance has been duly celebrated at the Budapest Opera House. The opera will probably be produced in Paris.

Henri Lavedan, whose Catherine and Nouveau Jeu are meeting with marked success, one at the Français and the other at the Nouveautés, is soon to marry Mlle. Anguez, a charming singer and the daughter of the famous tenor of the same name. Lavedan is one of the candidates for the Academie.

Emma Calvé, fully recovered from her recent illness, has resumed her performances of Sapho at the Opéra Comique. Massenet, as well as the manager of the theatre, did not entrust the part to any other singer during the diva's forced absence.

The author of La Loi de l'Homme and of Les Tenailles, Paul Hervieu, is one of the aspirants for the vacancy in the French Academie. It is a fact worthy of note that the two men of letters who have the best chances of being elected, Lavedan and Hervieu, are both dramatic authors.

REFLECTIONS.

Charles Marks, manager of Tim Murphy's company, and Julia Romaine were married in this city Aug. 28, 1897. The announcement will be a surprise to their many friends, as the marriage has been kept secret for professional reasons.

Emma Sardou will sail for Europe about May 1 to spend the Summer in London and Paris.

Bruce Edwards, Julia Marlowe's advance agent, who was seriously ill for several weeks with pneumonia, is entirely recovered and resumed his duties at Philadelphia last week.

Martin J. Dixon has received from abroad the manuscript of the romantic Irish drama, Lord Edward or '98, and expects to arrange for its early production.

The Bootblack and Orphan Heiress, two melodramas now touring England, will be seen in America next season.

E. Kinsbergen, musical director for the Herrmann the Great company, assisted by Henry Lucker, Frank Reschke, Ben Reising, Harry Grant, Alfred Drew, Hal Todd, Harry Savage, and Charles O'Connor, of the Detroit Lyceum Theatre orchestra, played last week, for the first time in Detroit, M. Witmark and Sons' medley selection, "Down de Line," wherein all the members of the orchestra sing the refrain of a popular song, and made an instantaneous hit.

Carl Bennett joined Arnold's Fun Makers to do general work and introduce his specialty. Business has been excellent.

Mrs. James H. Browne (Virginia Richmond) of the Two Little Vagrants, was taken ill with the grip while playing at Detroit, and returned to her home in Chicago, where she is under the care of her family physician.

Arthur Maitland, late of Heartsease and Never Again, has joined the McKee Rankin company as juvenile, and to have charge of the stage.

Frank B. Rhodes' Merrymakers will close their season March 19 at Greenville, S. C. Mr. Rhodes has in preparation an attraction for next season, playing three-night stands in Southern cities, carrying band and orchestra.

Josie Lloyd, who played the child Heinrich some years ago, in Joseph Jefferson's Rip Van Winkle, has returned to the stage, and is playing Letty Lynde in The White Slave.

Mr. and Mrs. H. Stanley Lewis were serenaded by the two bands and quartette of the Stetson-Washburn Uncle Tom's Cabin company, on March 9, at their home, Olean, N. Y. A collation was served and a delightful time enjoyed by all present. Mr. Lewis, who was with the Washburn shows last season, has been re-engaged as advertising manager for the Washburn Minstrels next season.

Lettie Wright, who has recovered from the effects of her recent accident, will appear as Thompson's Gal, in W. C. Tanner's comedy drama, the Leather Man, Connecticut's great tramp mystery, opening Easter Monday.

A benefit will be given at the Carnegie Lyceum on the afternoon of March 22 to Alice E. Ives, the playwright. Included in the programme will be a one-act play by Miss Ives, piano solos by Katherine Ruth Heyman, and other entertaining numbers. The benefit has been arranged by friends of Miss Ives, whose health has been so poor of late that physicians have ordered her to seek a less trying climate. The use of the Carnegie Lyceum for the performance has been given by the management.

Harter Brothers, managers of Harter's Opera House, Wabash, Ind., are preparing plans for a new ground-floor theatre at Wabash, with a seating capacity of 1,250. They will begin work upon the building at the close of this season, and will come to New York during the Summer to book attractions.

Handsome library lamps will be distributed at the Manhattan Theatre on March 22 as souvenirs of the fifty-first performance of 'Way Down East.

Ada Melrose joined Blaney's A Boy Wanted company last week, after a vacation of but two days' duration.

Murray and Mack will close their successful season of thirty-five weeks at Haverhill, Mass., April 2. Next season they will revive Finnigan's Ball. Charles L. Walters has been re-engaged as agent. The company will be under the management of Joe W. Spears.

Monroe G. Douglass severed his connection with the Annie Clarke-Hanson company, at Waverly, N. Y., Feb. 20, and is at present in Buffalo working on a novelty, which he expects to surpass the illustrated songs, animated song sheets, and the like.

Louis James will fill an engagement of one week at the Metropolis Theatre, beginning March 28. The first performance in New York of Mr. James' new play, A Cavalier of France, will be given, and Mr. James will also be seen in the other plays in his repertoire.

Doc Waddell, the popular lecturer with the Colonel Billy Thompson Triple Alliance, will be the representative of the Milton Aborn company's enterprises next season. During the Summer he will be connected with the Buffalo Bill show.

Edward C. Nutt, recently associated with the management of the Manola-Mason company, has assumed direction of Cora Van Tassell's tour. Miss Van Tassell, who reports a successful season, will play a Summer tour in the West.

At the presentation of a bust of the late James E. Murdoch to the Public Library in Cincinnati, last week, Francis Wilson was the principal speaker, delivering an address reminiscent of his friendship with Mr. Murdoch.

Madame Melba was the guest of the Boston Playgoers' Club at a recent reception. The rooms of the club were crowded, and the decorations were especially fine. The receiving party consisted of President Henry Haynie, Madame Melba, and Mrs. E. Payson Thayer. The ushers were George Tebbitts, Morton Beal, Channing Rust, Mrs. Charles Kimball, Angeline Weaver, Miss Foley, and Gertrude O'Brien. Mrs. A. Gilberte presided at the tea table, and Madame Alexander Marius served frappé. Rose Stewart, who was a fellow pupil of Madame Marchesi with Melba, sang, as did George J. Parker. Among the professional people present were Agnes Booth Schoeffel, Rachel Noah France, Ella Chamberlain, Eliote Enneking, and Valentine Martin.

E. S. Willard's next appearance in New York will occur at the Madison Square Theatre, now Hoyt's, which he will reopen on Sept. 26.

E. E. Rice has arranged and written the music for an American Sailors' Ballet for Monte Carlo, which he will produce at the Herald Square Theatre next week.

Ella Starr is slowly recovering from the effects of a serious operation.

Mrs. Florence Gerard Abbey is in Paris.

Nella Bergen, now appearing in Sousa's The Bride Elect, will rejoin the De Wolf Hopper Opera company during the Summer engagement of the organizaton at Manhattan Beach. Besides being a singer of fine ability, Miss Bergen is becoming an excellent actress.

Milton Aborn and Co. have secured from A. M. Palmer the exclusive rights to Trilby for their New England Dramatic company. Lincoln J. Hall will be the business manager of the Northeast Comic Opera company.

The cycling club recently organized in this city by theatre employees will be known as the Theatrical Wheelmen.

A servant employed by Eleanor Barry at her apartments in this city stole, last week, many valuable jewels belonging to Miss Barry, and got away.

A Cuban went up to the Columbia Theatre, Boston, the other day and demanded of Manager Henry that he destroy the drop curtain, which pictures the surrender of Boabdil, the last Moorish king, to Ferdinand and Isabella. He did not like the idea of having anything or anybody surrendered to Spain.

There was a repetition of the benefit for the Invalid Aid Society at the Bijou, Boston, last Tuesday, owing to the great success made by Browning's In a Balcony, when it was played by Mrs. Alice Kent Robertson, Mrs. Frederick H. Briggs, and William Kittredge. In addition Mrs. Evelyn Greenleaf Sutherland's Bit of Instruction was played by Henry Woodruff and William Kittredge, and A Page of Comedy, by Ellis Kingsley, was given by Dr. L. B. Fenderson, Gwendolyn Sandham, and Lucy Spinney.

W. H. Santelman, director of the Columbia Theatre, Washington, orchestra, has been selected by the naval authorities as leader of the United States Marine Band. He has enlisted for five years, and has entered upon his duties.

Jay F. Durham, the well-known newspaper man of Washington and manager of theatrical enterprises, is now associated with the Birmingham, Ala., *Age-Herald* as managing editor.

The male students of Columbia College, Washington, will present a new opera by the Harris Brothers, entitled Queen Lil, at one of the local theatres early in April.

Edouard José, who has made one of the great successes of The Ballet Girl, was recently given a magnificent piano, direct from the factory, as a compliment to his skill as a musician.

Beside the Bonnie Brier Bush will have a preliminary production at the Lafayette Square Theatre, Washington, on March 28. Included in the company will be Marie Borroughs, Charles Harbury, R. A. Roberts, Augustus Cook, Walter Cuyler Hastings, and W. F. Rochester. Managers Perley and Ranken have spared no pains to make the cast one of the highest possible excellence.

Manager Frank L. Perley has purchased for The Bostonians the rights to Smith and De Koven's opera, Rob Roy. The opera will be rewritten by the authors, and will be included in The Bostonians' repertoire next season.

Charles Frohman and Al. Hayman expect to sail for England to-morrow (Wednesday).

W. K. Walker, manager of the Howard Opera House, Burlington, Vt., is in the city stopping at the Hotel Imperial. Mr. Walker reports an excellent season in his town, which is considered one of the best one-night stands in New England.

William Haworth, the author of The Ensign and other equally well-known plays, states that since the *Maine* disaster the applications for his naval drama have been numerous.

T. Daniel Frawley has reached New York after a successful season. He will engage an entirely new company and negotiate for a number of plays for the Pacific Coast before leaving the city.

During the engagement of At Piney Ridge at the Star Theatre last week the excellent work of Louise Rial in the part formerly played by Mrs. McKee Rankin was notable.

Mathews and Bulger will not be under Jacob Litt's management next season, as has been announced, but will be managed by John W. Dunne and Thomas W. Ryley.

The Bijou Theatre, Milwaukee, will be entirey rebuilt during the Summer.

The Belle of New York company will see In Gay New York from "in front," at the Casino, next Monday, and will be allowed to criticise aloud. Next Tuesday they will sail for London.

The referees in the cases of Caroline Ratcliffe and Alice De Lacy Ratcliffe, against E. J. Ratcliffe, charged with bigamy, have recommended divorces.

Margaret Mayo and Hannah May Ingham will join the original Secret Service company upon the closing of the "special" company.

The betrothal of Kuehne Beveridge, now in Germany, and James G. Blaine, son of the late statesman, was reported last week.

The regular season of The Great Diamond Robbery closed Saturday night. A Spring season will begin Monday, April 3, in Brooklyn.

The White Heather company has been called to meet at the Empire Theatre, Sept. 12, 1898, by a notice posted at the Academy of Music.

Gilbert Ely, character leads, Waite Co. (E.).—**

THE VAUDEVILLE STAGE.

A CLEVER BIRD TRAINER.

IRMA ORBASANY.

The youth of Irma Orbasany, whose picture appears above, was spent under conditions diametrically opposed to the stirring life of the arena. She is a native of the Tyrol, daughter of an officer in the famous Radetzky regiment, and up to the age of ten years was reared in the convent of Salzburg. Having then been left an orphan she was permitted to leave the convent and join her sister, who was an equestrienne in a circus at Madrid. Here she was trained in gymnastics and riding, so that she became a competent general performer, though without any special liking for the career to which circumstances had compelled her. Her preference always was for the training of pets, particularly birds, for which she possessed extraordinary natural aptitude. She began with pigeons, but soon gave them up, as she found there was more capacity for education in the parrot family, particularly in the white cockatoos of Australia, and nine years ago commenced the tuition of a fine flock of these handsome birds. In a recent chat, Mlle. Orbasany said: "The education of the cockatoo must begin by causing the bird to lose apprehension concerning your intentions toward him. When he loses fear of you once he abandons himself to you with the most perfect confidence. In three or at most six months he will have learned to do things you yourself would have thought almost impossible. Every one of my troupe of fifteen knows his or her name, and upon hearing it is alert to receive and obey any orders. Several of my birds waltz and keep perfect time to the music. One mounts the rear axle of a tricycle and, working with its bill a lever that gives motion to the wheels, seems to enjoy the ride. Two place themselves in a little barouche, a third mounts the coachman's box, a fourth takes his position as footman and a pair doing duty as horses draw the vehicle." Mlle. Orbasany is a very charming woman of handsome figure, which she knows how to adorn by admirable costuming, and possesses two at least of the most exquisite attractions of her sex—large, liquid, beautiful eyes, and a voice that in conversation is like sweet music. She has exhibited her trained cockatoos, by royal request, in almost every court of Europe, including all the principal and most of the minor ones, winning everywhere appreciative applause.

Mlle. Orbasany is now filling a very successful return engagement at Koster and Bial's. She appeared there a few months ago, and her birds were so well liked that she was immediately booked for a return.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Patrice makes her first appearance at this house, and presents A New Year's Dream. She is supported by Alf Hampton and J. F. Whitbeck. Herbert Cawthorn and Susie Forrester are seen in their sketch, A Damage Suit. The others are Mrs. Alice J. Shaw and her twin daughters in their whistling specialty; John and Bertha Gleeson, dancers; Maud Raymond, serio-comic; Viola Sheldon, vocalist; Billy Carter, banjo comedian; Mazuz and Mazette, acrobatic duo; The Star Three (Lord, Mackey, and Lovely) in a sketch; Campbell and Beard, musical comedians; Cross and Holden, comedians; Castellat and Hall, acrobatic comedians, and Mullaney and Shaw, in a "Blondin donkey" act.

Keith's Union Square.

Edwin Milton Royle and Selina Fetter Royle make their vaudeville debut in a short version of Captain Impudence, written by Mr. Royle. The others are Al. Leech and the Three Rosebuds, in Their First Lesson; the Brothers Damm, acrobats; T. W. Eckert and Emma Berg, in their singing sketch; T. Nelson Downs, coin manipulator; Miriam Lawrence and company in A Fair Masquerader; Conroy and McDonald, Irish comedians; Carlotta Stubenrauch, violiniste; Caroline Hull, vocalist; Jerome and Alexis, contortionists; Wilbur and Watson, German comedy duo; Jewett, magician; and Mlle. Flora, wire performer; the Three Angels Sisters, singers and whistlers; Carl Krill, 'cello soloist; Eldora and Norine, jugglers, and Crowley and Foley, song and dance duo.

Weber and Fields' Music Hall.

A new burlesque called The Con Curers will be put on here on Thursday evening, March 17. It will be the most pretentious and elaborate production ever made by this enterprising firm, and all the favorites will be in the cast. Joseph Weber, Lou Fields, and Sam Bernard will appear as three German soldiers; John T. Kelly will play the General, Charles J. Ross and Mabel Fenton will burlesque the methods of William Faversham and Viola Allen and Peter F. Dailey will be the innkeeper. The Beaumont Sisters, Belle Robinson and others will also have good parts. The book is by Edgar Smith and Louis De Lange and the music by John Stromberg. Pousse Cafe will be condensed into one act, and the travesties on The Little Minister and The Highwayman will be discontinued. In the olio are W. H. Windom and the Blackstone Quartette; La Belle Marie, novelty wire artist, and the Patterson Brothers, bar performers.

Harlem Music Hall.

In place of the usual house bill, Managers Hurtig and Tuck have as their current attraction Isham's Octoroons. The company is large, and includes Madame Flower, Mr. and Mrs. Tom McIntosh, Fred J. Piper, Smart and Williams, the Mallory Brothers, and Madah Hyer.

Pleasure Palace.

Louise Thorndyke Boucicault and Max Figman present Mrs. Hilary Regrets. The other features are the biograph, Pat Reilly, comedian; Alexander Heindl, 'cellist; the Deonzo Brothers, barrel jumpers; Evelyn Britton, phenomenal contralto and reciter; Frank D. Bryan, comedian; the Three Gardner Brothers, musical comedians; the Eldredges, colored comedy duo; Frobel and Ruge, aerial gymnasts; Three Sisters Lane, dancers; Bicknell, clay modeler, and Welch and Gardner, comedians.

Proctor's.

Mary Norman, whose New York success is the talk of the vaudeville world; Robert Hilliard, in The Littlest Girl, and the Russell Brothers, as the Irish servant girls, are the features of a bill which includes Lizzie B. Raymond, comedienne; Montgomery and Stone, comedians; O'Brien and Havel in The Newsboy's Courtship; Letta and Minni, European equilibrists; Foy and Clark, singers and dancers; Edna Collins, whistler; Polk and Kollins, banjoists; Three Sisters Franchonetti, dancers, assisted by Enlalie, solo dancer; H. M. Parker's dogs; the Two Dons, grotesque acrobats, and Baron Von Prittiwitz Palm, rapid oil painter.

Koster and Bial's.

Youssouf, the famous Turkish wrestler, who has come to America to meet all comers, has been specially engaged to fill the place of Chirgwin, who returned to England on Saturday. He will give exhibition bouts with his partner, and will issue challenges to anyone who may wish to appear with him on the music hall stage. The other performers are Charmion, who is now called "the chic and champion shedder of silken underwear;" the Rogers Brothers, Dutch comedians; Ritchie, the tramp cyclist; Irma Orbasany and her trained cockatoos; Langslow, rifle expert on the wire; Delmore and Lee, ladder gymnasts; the Picchiani Sisters, acrobats; Albert A. Guille, tenor; Carletta, contortionist, and Katherina Bartho, premiere danseuse.

THE BURLESQUE HOUSES.

SAM T. JACK'S.—The burlesque, The Model, is in its ninth week. Arthur Rigby, Huested and Guyer, and the Sons of the Desert remain in the olio. New comers are Pearl Hight, Cooper and Ellwood, Jeanette Elliott, and Le Clair and Hayes.

MINER'S BOWERY.—Robin Hood, Jr., is the burlesque for the week.

THE LONDON.—Rose Sydell's London Belles are the current attraction.

MINER'S EIGHTH AVENUE.—Louis Robie's Knickerbockers have returned for a week.

THE OLYMPIC.—Weber's Parisian Widows are amusing the Harlemites.

LAST WEEK'S BILLS.

KOSTER AND BIAL'S.—Chirgwin's debut is described in another column. The other feature of the new bill was the reappearance in his native land of Ritchie, the tramp cyclist. He was given a rousing welcome and his smart tricks on the wheel evoked loud and hearty applause. He was obliged to cut his act short on account of the lateness of the hour, as Chirgwin had not as yet made his appearance. Ritchie has improved since he went over to the other side, and has mastered several new tricks, and lots of new funny business. Julie Mackey's great success continued unabated. Her beautiful, deep, rich voice was as clear as a bell, and she was in splendid form throughout the week, which was the last of her engagement. She made a big hit with a new war song called "Break the News to Mother." The Rogers Brothers made the laughing hit of the bill. They sang a new song and introduced a few new gags which brought the laughs out with great frequency. They deserve to have their names in type twice as large as Chirgwin's. Langslow, the novelty sharpshooter, made his first appearance here and scored a hit every time he struck the bull's-eye. He assumed many difficult positions on a swaying wire, and hit the mark nearly every time. Irma Orbasany and her trained cockatoos returned and went through their tricks, which are very amusing. Delmore and Lee continued their success on the revolving ladder. Burke and Andrus and their mule: De Bessel, the clay modeler; the Six Picchiani Sisters, and Charmion, continued to make hits. Max Gabriel's orchestra played a new piece called "Capricio Fantastique," by Manager Alfred E. Aarons. It is a very pretty composition, and ought to become popular.

PROCTOR'S.—One of the most difficult characters to portray successfully is the genteel, well educated Irishman who with his education has an abundance of native wit and a slight touch of the brogue. Such a character is Dr. Power in S. Theyre Smith's one-act play, Mrs. Hilary Regrets, which was produced here last week by Louise Thorndyke-Boucicault and Max Figman, who was programmed as "the clever light comedian." He was very "light" in this part. He was entirely unequal to the genteel brogue, and his realization of that fact made him act in a very uneasy manner throughout the play. Mrs. Boucicault was fairly good as Mrs. Hilary, and made quite a pleasing impression. She is kindly advised that she would present a much more attractive appearance if she would have her dress cut a trifle higher in the neck. Clever, dainty, graceful Kitty Mitchell sang, or rather recited, her songs in the same old way—a way which has made of her one of the most popular performers in the profession. Her dancing is as charmingly original and as graceful as ever, and in her coon and Irish impersonations she is still unapproachable. Wills and Loretto made a big hit in their specialty, The Tramp and the Gay Soubrette. Mr. Wills does not exaggerate the tramp, and does not make him talk in such a foggy way that he cannot be understood. He has an excellent singing voice and sang some very amusing parodies. Mlle. Loretto assisted materially in keeping the audience amused. It is one of the best team acts now before the public. Lenny Haskell, the story teller, had a lot of new ones, some of which were very funny. He is a hard worker, and wins plenty of laughs. Georgia Gardner and Edgar Atchison (Topeka and Santa Fe please write) fly made a big hit in their bright comedietta, A Wife's Stratagem. Will F. Denny needs a batch of new songs very badly. He is singing the same ones he has been doing for months, and they are getting very weak in the knees. Lydia Barry and George Felix introduced their original specialties with great success in their farce, The Vaudeville Craze. Their red hot finish brought them many recalls. The Saville-Sloan Comedians, made up of J. G. Saville, Grace Freeman, A. B. Sloan, and Leslie Van Dien, presented a sketch in which they did a little of everything. Mr. Sloan's negro song was one of the best features of the act. The latest thing in the animated song sheet line was the production of "The Wedding of the Chinee and the Coon." Maude Bradley was the soloist, and several real Chinese men and colored girls assisted her in a sort of ca'ke walk. The efforts of the Chinese to act were very amusing. Wilson and McIntyre sang a potpourri of gems from comic operas very well indeed. Miss McIntyre is a very pretty girl. Ola Hayden, assisted by some colored boys, made a hit in her songs. She is now known as "The Phenomenal Lady Tenor." The Review Four sang and danced, Chris Green played cleverly on the violin and other instruments, Ramza and Arno did their Blondin donkey act, and Croago and Bennett did a smart sister turn.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Mary Norman's second week was as successful as her first, and the large audiences continued to manifest the greatest interest in her original and artistic performance. She is now an established New York favorite. La Belle Marie, a wire walker, made her American debut with considerable success. She accomplished the feat of dancing the serpentine on the wire, which fact is worth recording. She also did some good tricks on a perpendicular rope which showed the strength of her arms to advantage. Ford and Dot West did a comedy singing sketch which made quite a hit. Pousse Cafe continued to delight the patrons of this popular hall, and Weber and Fields, Sam Bernard, John T. Kelly, Ross and Fenton, and Peter F. Dailey were as funny as they were the first night. One of the secrets of the success of this house is the keeping up of steam by the comedians. They never lose interest in their work and consequently it never grows monotonous.

TONY PASTOR'S.—Frederick Hallen and Mollie Fuller presented the new farcette, His Wife's Hero, written especially for them by the versatile and talented George M. Cohan. The plot revolves around a young tough "mug" who has been engaged by a swell to teach him how to box. The swell's wife thinks the "mug" is a man who had saved her life a short time before, when her bicycle had tried to run away with her. There are a number of farcical complications, during which the "mug" has not a single word to say, but Mr. Hallen and Miss Fuller are kept very busy. The piece made quite a hit with the Pastor audiences, in spite of the fact that there is no singing, dancing or cake walking in it. These stars have been so long identified with the gay and festive dances and ditties that it seems strange to see them refrain from doing them. Cushman and Holcomb were seen in their Klondike sketch, A Business Transaction, and it made its usual hit. Pauline Markham and Katherine Dana reappeared in their skit, Just Off the Road, which was successfully produced here some time ago. Edwin Latell had several novel remarks about the coming war, which won him applause, as did his excellent banjo playing. Maud Raymond introduced a new song called "You Can't Bring Your Clothes Back Home," which made a hit, and told several stories. Her success continues unabated. Charles Osborn, an English singer, made his American debut, and sang several songs of the usual English kind. He has an extemporaneous song, which seems to be the feature of his act, but it did not make a sensation by any means. The Folly Trio, consisting of W. H. Ward, Pearl Bradburn, and E. Paul Roy, put on a very lively sketch, made up of jokes and coon songs. They work briskly and caught on quite well. The Quinns and their trick dog did an amusing twenty-minute sketch. Casey and Le Clair were as funny as ever as The Irish Tenants. The others were Howard Clifton, Le Claire and Hayes, the Belmonts, De Marco Felix and his animals, and Tony Pastor, who was right in line with up to the times songs.

KEITH'S UNION SQUARE.—Lillian Burkhart presented for the first time in this city a new one-act play by Grant Stewart called A Passing Fancy. It made an unequivocal and deserved success, and is the very best vehicle Miss Burkhart has had since her debut in vaudeville. It tells the story of a young widow who is receiving the attentions of an army officer, who appears to be very much in love with her. She is on the point of falling in love with him, when she receives a letter from an old college chum who gives her the details of a quarrel she has had with her fiancé, incidentally mentioning that his name is Lieutenant Charles Gray. The widow's new admirer and her chum's fiancé are one and the same, and she heroically resolves to do whatever she can to reunite the lovers. The Lieutenant has expressed disapproval of women who drink, smoke, play cards, and paint, so she proceeds to do all those things when he calls, with the result that he becomes disgusted and leaves her to go back to his sweetheart. Miss Burkhart had splendid opportunities in this little play, and she took full advantage of them. Her simulation of a very polite little "jag" was excellent, and kept the house in great humor. Taken as a whole her work in this play is of so pleasing a character that it cannot fail to establish her more firmly than ever in the favor of the public. Caryl Wilbur did not have very much to do, but filled his part excellently. Just before A Passing Fancy the house had been stirred up to a great pitch of enthusiasm by Joseph Maxwell's spirited rendition of a song about the *Maine* disaster, which was illustrated by some excellent and very realistic pictures thrown on the screen by A. L. Simpson. The song was sung to the air of "The Wabash," and aroused all the latent patriotism in the audience. Mr. Maxwell finished by singing "The Star Spangled Banner," in which the entire audience joined with a will. The other songs introduced by this greatest of all illustrated song teams were the fire song, "Honey, Youse Ma Lady Love," and two new ones, "Since You Spurned My Gold," by M. H. Rosenfeld, and "Don't Leave Me, Dolly," the latter a very pretty song of child life, with some exquisite views. Alice Atherton and Mark Murphy were ill and unable to appear, and their places were taken by Joseph Hart and Carrie De Mar, in The Quiet Mr. Gay, and George Fuller Golden, who told of the adventures of his old friend Casey, winning the usual laughs. Mr. Hart and Miss De Mar repeated their former success, of course. George Evans had a few new gags on the war question, which were laughed at. His voice is as melodious as ever. The Blondells made one of the biggest hits on the bill with their kid sketch. They continued to present their new domestic farce, in which they appear as grown up folks, at the 5 o'clock tea show, and it made such a good impression that it is likely that they will replace the old act with it very soon. Two new patched up teams were seen. They were Gordon and Bryant (formerly McBride and Gordon), and Tuohey and Mack (formerly Morton and Mack). Both teams presented the acts made familiar by the original duos. Walz and Ardell established themselves in favor with their very taking little sketch in which Mr. Walz introduces a very funny piano monologue, and Miss Ardell sings some up to date songs. It is a very neat act, and the audience expressed its approval of the performers very emphatically. The others were Signor Quinto Zani, Bennetto, and the Patterson Brothers.

A CLEVER 'CELLIST.

CARL KRILL.

The far-reaching arms of high class vaudeville have gathered in another recruit in the person of Carl Krill, the noted 'cello soloist, who is in the bill at Keith's Union Square Theatre this week.

Mr. Krill was born in Utrecht, Holland, in 1873. He began his musical studies in Amsterdam with Anton Baumann. He entered the conservatory at Cologne, Germany, in 1888, and remained there four years, studying under Louis Hegeysi, the famous virtuoso. His first notable engagement was with the orchestra of Dr. Hans von Bülow, in Hamburg, as first and solo 'cellist. Von Bülow selected him out of sixteen 'cellists who made application for the position.

Mr. Krill afterward made a tour through Germany and the Netherlands, and had the honor of appearing before the royal court of Holland. His success was pronounced everywhere.

Although Mr. Krill has been a comparatively short time in America, he has firmly established himself as a favorite with music lovers. He has been highly successful at innumerable concerts and private entertainments, and during one season traveled over a great part of the United States with Ellen Beach Yaw's Concert company. One of his critics in commenting on his work says: "His playing is finished and scholarly. He has technique in abundance and a tone of great purity, and his vigorous, clean bowing joined to a faultless intonation show him to be a complete master of his instrument."

Mr. Krill is a welcome addition to the list of vaudeville stars, and he will undoubtedly meet with the approval of the public in his new field.

SAM T. JACK'S.—The Oriental first-part, The Harem of the Effendi, and the burlesque, The Model, put in their eighth week to excellent patronage. New songs, new gags and a male octette were introduced with pronounced success. Marie Bartlette assumed the lead in the burlesque, and was cordially received. Fatima's capital dancing scored its usual hit, and the clever and comely company gave a thoroughly enjoyable performance. In the olio James Richmond Glenroy in his diverting monologue, Alice Gilmore in songs, and Sherman and Morrisey in their brisk turn were the holdovers. The new numbers were supplied by Arthur Rigby in his talk; the Everett Trio in their entertaining act; Huested and Guyer in lively songs and dances, and The Sons of the Desert, acrobats.

PLEASURE PALACE.—Robert Hilliard presented his pretty play, The Littlest Girl, to large audiences throughout the week. He was ably supported by Earle Ryder, John Wolfe, and Little Alice. The Sidmans were seen in their unique and original sketch, A Bit of Real Life. A long road season has not taken any of the fine edge from Mr. Sidman's artistic conception of the Yankee farmer. His work is so good that the real character stands before the audience. There is no exaggeration, and no claptrap, and the result is a creation which is known from one end of the country to the other as one of the best things in vaudeville. Mrs. Sidman continued to assist her husband very nicely as the "kerflip" housemaid. Florence Bindley played sweetly on the sleigh bells and sang and danced with her accustomed spirit. Thomas and Quinn made a hit with their Irish gagging act. The Clover Trio sang sweetly and looked very attractive in their neat costumes. Stinson and Merton "carried on" in their own original, happy-go-lucky way and won plenty of laughs. A. D. Hobbins did some very slick work on his bicycle. Irene Franklin took things cool as usual, and was encored for her songs and sayings. Von Prittiwitz Palm made his first appearance here and painted some pictures in oil in fairly quick time. Johnson and Dean's dancing, coon songs and high stepping made a good impression, as did the reliable old Olympia Quartette. Letta and Minni, the European equilibrists, continued their engagement. The pictures on the biograph aroused the usual enthusiasm.

HARLEM MUSIC HALL.—The largest type went to Arthur and Jennie Dunn, who repeated their successes at the downtown houses. The club swinging of Alburtus and Bartram won lots of applause. Hines and Remington did their "tough" act, which got a good reception. Sam Collins gave a monologue of uncertain age, and concluded with some of his excellent eccentric

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

ONE OF THE GREATEST HITS KNOWN IN VAUDEVILLE. A LAUGH AFTER EVERY SPEECH.

MISS BEATRICE MORELAND

In an Original Sketch by GEORGE M. COHAN (of the Four Cohans) Entitled

A GAME OF GOLF [Copyrighted].

MANAGERS OF FIRST-CLASS VAUDEVILLE THEATRES SEND OPEN TIME.

PRAISED AND ENDORSED BY TONY PASTOR AND THE ENTIRE NEW YORK PRESS.

JOS. F. VION, Agent, 42 West 30th Street, N. Y., or Dramatic Mirror.

It gives me great pleasure to recommend this sketch as one of the brightest and strongest sketches I have played this season.—TONY PASTOR.

dances. He made a hit. Johnson, Davenport and Lorello paid their monthly visit, and made the usual hit in their comedy acrobatic work. Campbell and Beard were seen in their musical act, which has been brought up-to-date, and is one of the best of its kind. Gladys Van, a comedienne of more than ordinary attractiveness, sang several songs expressively, and was well received. Hart and Leo in a comedy sketch: Jeanetta Elliot in dances, and Belle Hathaway and her trained animals also pleased the audiences, which were very large all the week.

CHIRGWIN'S DEBUT.

A large, brilliant and expectant audience packed Koster and Bial's from the footlights to the ventilators on Monday evening of last week. They came to see Chirgwin, "the white eyed Kaffir," whose fame as an entertainer had crossed the sea ahead of him. The superstitious people in the audience shuddered when they saw that he was number 13 on the programme, but they hoped for the best.

At 11 o'clock, when Chirgwin's name was put up, there was a good deal of applause, and several Englishmen shouted out something which sounded like "Hi! Cockey!" Chirgwin made his appearance through the centre door, carrying a bagpipe on which he was playing a Scotch air. He was dressed in a long white coat and wore a very tall white hat. As he is very tall himself, the effect suggested lengthened slimness long drawn out. His face was blackened, save for a diamond shaped space around his right eye, which was white. Whatever humor there is in this idea is a mystery. The music and pipe solo stopped when Chirgwin arrived at the footlights and then he sang without accompaniment a little verse, set to the air of "Yankee Doodle," expressing the hope that he would be able to please us. He then sang a song called "I'm in Love with the Girl Upstairs," using many gestures and "moves." He then shed his coat and hat, and appeared dressed in a full suit of black tights, except the backs of the legs, which were made like a pair of white overalls. He took a 'cello and made believe to try to play it by putting it to his chin like an ordinary violin. He decided, however, to play it in the usual way, and when he sat down a number of the Englishmen began to shout "Play us 'The Blind Boy.'" He seemed pleased at the suggestion, and nodding his head began to play a little overture. Then in a shrill falsetto voice, such as our mimics use over here when they are imitating the effort of an amateur soprano, he sang the most doleful ditty ever heard in a music hall. It was a wild wail from beginning to end, and told of the woes of a poor blind boy who couldn't see the birds. The make up of the performer and the falsetto voice brought the song very near the line which divides sentiment from burlesque. After this song he made his first exit. He reappeared dressed in a Scotch kilt skirt, and began a confidential chat with Max Gabriel, the affable leader. He wanted to borrow a pin to keep his kilts up, and he also manifested a desire to indulge in a drop of a certain brand of Scotch whisky. He made several burlesque attempts to sing a Scotch song, and his efforts to be funny were painful.

The next feature of his performance was the "pipe dance." He sat down on a chair with a tin tray between his legs and, holding two long clay pipes in his hands, played a tattoo on the tray, in imitation of a clog dancer. He kept up a steady flow of remarks all the time. When the pipe dance was over he disappeared, and returning, took a violin and announced that he would sing a song called "My Fiddle Is My Sweetheart." This he did very well, as he brought in the falsetto only occasionally, and there was a good deal of applause, mostly from the English contingent, when he had finished. He made a couple of bows, but there were no flowers and no demands for a speech.

To sum it all up, Chirgwin did not succeed in amusing his audience. We have dozens of comedians, musical and otherwise, who can raise more laughs in five minutes than he did during his half hour on the stage. There are men in the continuous houses who work for $40 a week who can please an audience far better than this latest importation. Judging from Chirgwin's reception, the American and English ideas of humor are as far apart as ever. The pun is still popular in England it seems, as Chirgwin's jests were nearly all puns. His very best joke went like this: "I think I shall like New York. I like your streets and your rails up in the air and your avenues. Ah, your avenues are simply fine! Take your Fifth Avenue, for instance; that's the finest avenue I ever knew."

In this country, when remarks of this kind are gotten off, the perpetrator is usually assaulted with a slap stick or a shower of tomato cans, but Chirgwin trotted out this and several worse ones, and the audience sat and winced.

Chirgwin's music is fairly pleasing, his singing is not half bad, but his fun is "morguey."

It was learned during the week that news of his baby daughter's illness received on Monday evening had upset Chirgwin so that he could not do himself justice. On Wednesday another cablegram was handed him telling of the child's death. This unnerved him so that he asked Manager Aarons to release him from his contract. This Mr. Aarons agreed to do, and Chirgwin sailed for home on Saturday. The deepest sympathy has been expressed for Mr. Chirgwin on the part of the profession and the press, and in spite of his failure he will carry many pleasant recollections of his visit home to England.

OLIVE BIRKLEY TRIES HER PLAY.

Olive Birkley gave a trial performance of her one-act play, Thirty Years After, at Tony Pastor's on Friday afternoon last. The scene is laid in Alabama, and the characters are a young Southern Girl, a confederate officer and an old colored mammy. The piece is a sort of "dream play." The old mammy falls asleep, and while she dozes the officer is supposed to be fighting for his life outside while his sweetheart describes the battle as she sees it through an open window. When the old negress wakes up the officer walks in safe and sound, and everything turns out happily. Miss Birkley is the authoress of the play, and appeared in it to advantage.

THE STANDING ROOM BILL.

A bill which is calculated, if passed, to seriously interfere with the business of theatres which have paying attractions was recently introduced in the Legislature at Albany by Assemblyman Harburger, of the Borough of Brooklyn. By its provisions managers are forbidden to sell admission or standing room tickets to their patrons. As the vaudeville houses are the ones most seriously threatened, a meeting of vaudeville managers was held at Weber and Fields' Music Hall on Tuesday last to take action on the bill. A committee consisting of F. F. Proctor, L. C. Teller (representing Weber and Fields), J. Austin Fynes, Victor J. Dowling (representing B. F. Keith), and representatives of Koster and Bial, Tony Pastor, and Hurtig and Seamon, went to Albany on Wednesday and appeared before the Assembly Committee in charge of the bill.

J. Austin Fynes, on behalf of the continuous managers, made a long, strong argument against the bill. He explained the workings of the all-day and evening theatres, and showed conclusively that the bill would be a great injustice both to the public and the managers, as people were constantly going in and out of the theatres and the "standees" are thus enabled to obtain seats as soon as they are vacated. If the bill were passed, Mr. Fynes said that the entire method of conducting the vaudeville business would have to be changed. The present method enables managers to give big entertainments at low prices, whereas the plan of giving a seat coupon to each individual would necessitate the abandonment of the continuous plan and the raising of the prices in order to make the business pay. Mr. Fynes advanced other arguments and the Assemblymen seemed duly impressed.

L. C. Teller, manager of Weber and Fields, spoke in behalf of the regular house. He explained that a great many people drop into a theatre for a half hour or so to lounge about and see an act or two, and then go out. They do not care to buy seats, and if compelled to do so they would probably remain away altogether.

The Assembly Committee promised to consider the matter carefully, and the managers returned to New York, firmly convinced that their trip had not been in vain and that the bill would not be passed.

The chances are that this bill will not pass. In conversation with a MIRROR man on Friday Mr. Fynes expressed the opinion that the bill is practically dead.

THE WITMARKS MOVE.

The popular firm of M. Witmark and Sons, whose close application to business and good judgment have made them acknowledged leaders in their line, will remove to new quarters on May 1. They will occupy the spacious five-story building at 8 West Twenty-ninth Street, between Broadway and Fifth Avenue, one of the finest and most convenient sites in the theatre district. The departments will be enlarged and many new features developed. As heretofore, special attention will be shown professionals. Ladies will be entertained in elaborately furnished reception rooms and gentlemen will be welcomed in reading and writing rooms. A special corps of pianists will endeavor to interest singers with newest productions and suites of offices will be provided for authors and composers. A competent musician will have charge of the band and orchestra department (a new branch) and considerable time will be given to the *Witmark Monthly*, a paper devoted to their publications and those connected with the same. The firm will always be on hand to greet old friends and make new ones.

AN EXPENSIVE TELEGRAM.

Johnstone Bennett, who was in Chicago last week, having finished her new sketch, decided to have it typewritten. She summoned a bell-boy, and handed him the envelope containing the manuscript, with instructions to have it copied. The boy did not pay much attention, and on the way downstairs glanced at the envelope, on which was written the address of somebody in New York. He made up his mind that the envelope contained a telegram, so he handed it to the operator, who proceeded to wire the new sketch to New York. When Miss Bennett returned to her hotel she found, instead of the typewritten copy of her sketch, a bill for $40. Of course she made inquiries, and when the facts came out she declined emphatically to pay the charges. The manager of the hotel, after weighing the matter, decided that Miss Bennett was right, so the hotel paid the bill and also paid for the typewriting of the sketch.

FYNES MAKES IMPROVEMENTS.

General Manager J. Austin Fynes has made a number of much needed improvements at the Pleasure Palace which add greatly to the appearance of the house and the comfort of the spectators. The old carpets have all been taken up and bright new crimson floor coverings have taken their place. The space under the seats was not recarpeted, but has been painted instead. A new rail will soon be put up, and several other improvements made which will make the house as cozy as any in the city.

JOE HART'S QUICK WIT.

On Thursday afternoon last, while Joseph Hart and Carrie De Mar were finishing the dance which winds up their sketch The Quiet Mr. Gay, at Keith's Union Square Theatre, Miss De Mar happened to step on the end of a parlor match, which had been dropped by accident. There was quite a loud report and without a second's hesitation Hart remarked "She's very light on her feet, isn't she?" Of course the house howled.

KEITH WANTED MAINE MODEL.

B. F. Keith made an offer to the Government last week for the loan of the model of the warship *Maine*. He wrote to John D. Long, Secretary of the Navy, offering to pay $10,000 for the use of the model for ten weeks, and the privilege of extending the time to six months at the rate of $1,000 a week with the proviso that the money would go to the needy families of the victims of the *Maine* disaster or to the monument fund.

Secretary Long replied very courteously to

Return to America

AFTER A SUCCESSFUL TOUR OF

AUSTRALIA,

THE COMEDIAN,

JOHN J. BURKE

ASSISTED BY

GRACE FORREST

IN A REPERTOIRE OF ONE-ACT FARCES.

One of the biggest hits that has ever visited Australia.

Just closed with WILLIAMSON AND MUSGROVE'S *GAY PARISIENNE* and *BABES IN THE WOOD COS.* PRINCIPAL ROLES.

For open time address

JOHN J. BURKE,

Orpheum Theatre, San Francisco, Cal.

A HIT IN VAUDEVILLE.

HARRY BAGGE

"A TRAGEDY IN BOHEMIA."

BY JOHN M. MORTON.

New York *Sun*, Thursday, Feb. 17, says: "The chief player was Henry Bagge. Both his assistants were capable and the farce was sufficiently diverting to insure its three interpreters steady employment in vaudeville for some time to come. Antonio Pastor laughed like a schoolboy over it."

The Morning Telegraph, March 7: "Henry Bagge's one act play "A Tragedy in Bohemia" was the most interesting feature of an excellent bill at the Star last night."

The New York DRAMATIC MIRROR, Feb. 26, says: "The piece contains some very funny lines and situations, and was so well played that the players got a hearty recall from the large audience, which followed the play with much interest. Mr. Bagge ought to have no difficulty in filling a long and profitable season in the best vaudeville houses. Tony Pastor sat in a front seat at the trial and laughed as heartily as any one in the house."

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REFINED MUSICAL COMEDY SKETCH.

The past two seasons with Mathews and Bulger's At Gay Coney Island Co.

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In her latest terpsichorean triumph, entitled

PARAPLUIE FROLIQUE.

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HELENE MORA

Care Hyde and Behman's Theatre, Brooklyn, N. Y.

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World's Greatest Character Delineator.

Mr. Keith's letter and stated that he was forced to decline his generous offer, as he has no authority to loan the model, as it is Government property. In addition he said that if the model were loaned the Government would be severely criticised for associating itself with a private enterprise.

A LETTER FROM GLASGOW.

The following letter from James H. Burton, of American dog circus fame, has been received

GLASGOW, SCOTLAND, March 3, 1898.

To the Editor of The Dramatic Mirror:

SIR.—I opened at Hengler's Circus here for one month and after my first performance was re-engaged by Albert Hengler for twelve months for England, Ireland and Scotland. During my stay I have had the pleasure of seeing many American artist at the Empire Music Hall here; also at the pantomimes. The Morco Twins have just closed in the pantomime and are now playing over the Moss and Thornton tour. The Asbecs, American statuary artists, also played here with big success. The three Powers brothers, comedy bicyclists, were here for the past two weeks and made a tremendous hit at the Empire Palace. Clayton, Jenkins and Jasper closed a successful engagement at the Empire, London, and have gone to Berlin, Germany. Tony and Francis Ryder are also in Germany. Burt Shepard is at the Palace, London. The Crawford Brothers are on tour with Moore and Burgess' Minstrels. Mr. and Mrs. Billy Farrell, the cake walkers, are in the provinces, as are Clark and Glenny, Tom and Lilly English, Major Mite, Helly and Marba, Wilson and Waring, Jimmy Achew, and Fritz Young and Emilie Sells. All of the American acts that I know anything about are doing splendidly. I hope this letter won't mislead anyone, because this is a great show country, and they are quick to recognize the real things when they see them, so when you catch on in this country there is nothing too good for you.

Yours truly,
JAMES H. BURTON.

CONCERT AT THE METROPOLIS.

The first of a series of popular concerts was given at the Metropolis Theatre Sunday evening, before a good audience. The programme was excellent, and all the numbers were well received. Among those appearing were Press Eldridge, Stinson and Morton, Irene Franklin, Charles Duncan, Clifford Sisters, Cliff Farrell, and Katherine Bennett. The concerts are managed by Bailey Avery, and should prove a decided attraction to North New Yorkers.

VAUDEVILLE JOTTINGS.

A smoker was given at the Craftsman's Club on March 5. The artists participating were Calvin F. Cook, W. E. Drill, the St. Elmo Sisters, Charles Renwick, Gladys Van, Nellie O'Neill, George P. Watson, and George E. Rice. The entertainment was under the management of Charles P. Schuller.

Gertrude Haynes played a very successful engagement at Pittsburg last week, and received very complimentary notices from the press. She will begin a seven weeks' tour of the Hopkins-Castle circuit on April 3.

Louis Waldron, the lessee and manager of the New Colonial Music Hall, at Sixty-fifth Street and the Boulevard, denies the report that he has engaged any performers as yet. The opening will probably occur in the latter part of May.

Horwitz and Bowers made a hit at the Bijou, in Washington, last week, and were immediately re-engaged for a return date in April.

Harry Thomson opened at the Tivoli Music Hall, Savannah, Ga., on March 9, and has made such a hit that he is the talk of the city.

The biograph has made a big hit at the Pleasure Palace. A new picture of the *Terror*, taken last week, is the latest addition to the war series.

Weston and Beasley have secured some first-class time for their farce-comedy, Old Pudd'nhead, for next season.

Georgie Bryton made a strong success at the Travelers' Fair, Madison Square Garden, week of February 28.

Herbert Holcombe has written a very pretty song called "Jim and I," which is being sung by Bessie Bonehill with great success.

During the engagement of the Venetian Burlesquers at Buffalo, N. Y., last week, Charlotte Newby, of London, England, and Charles L. Irwin, of Buffalo, were married. Mr. Irwin is the proprietor and manager of the above organization.

High-class vaudeville bills are to be presented at the roof-garden of the Metropolis Theatre, 142d Street and Third Avenue, during the coming Summer.

Josephine Allen is recovering rapidly and expects to resume her place in Weber and Fields' Stock co in a couple of weeks.

"Johnny" Wilson, the well-known bareback rider, was married in Cincinnati, O., on March 9, to Johanna Burke, of that city. The ceremony was performed by Rev. Father Mackey, of the Cincinnati Cathedral.

Irene Mackey, a sister of Julie Mackey, who has been studying music for several years, is about to make her debut. She is said to be even more talented than her pretty older sister, whose melodious voice has charmed the people of two continents.

Howard and Mareno opened at Stoelker's Theatre, Peoria, Ill., on March 7, for two weeks.

The Darling Sisters have left the John L. Sullivan co. and have joined one of Weber and Fields' organizations. They also wish to have it known that they are the only genuine Darling Sisters in the profession.

Sherman and Morrisey opened in Chicago March 13 for four weeks, at Sam. T. Jack's Theatre. They will star next season in The Jay Circus, under the management of J. C. Davis.

The Robinson-Baker Trio have been a special feature with Flynn and Sheridan's City Sports co for the past twenty-five weeks. They close with that co. March 26, and sail for London March 30, to open at the Palace Theatre April 11, for three months, after which they open at Blackpool, England, for ten weeks, with the Moss and Thornton tour to follow. They will then go to Paris and Berlin. Their time is solid in Europe for eighteen months.

A. G. Delamater has nearly recovered from his recent illness and has secured the exclusive right to the title and printing of the roof-garden high-class vaudeville co. He is organizing and booking time at the principal Summer resorts of the East.

James H. Manning and Willie Weston closed with Billy Barry for four weeks and will join him on March 28 if he recovers from his illness by that time. They have played Rochester and Detroit the past two weeks, and open at Tony Pastor's March 21.

Papinta broke all records at the Orpheum, Kansas City, during her engagement there. She opened at the Broadway, Denver, last night, under Gustave Walters' management. Her next date is in Boston. She has been offered a year's engagement in Europe, beginning next November, which she may accept.

Jeanne Ardelle, of Walz and Ardelle, made a hit last week at Keith's Union Square, singing Max Witt's popular song, "Jolly Josie."

Mlle. Emilia Bartoletti, the beautiful premiere characteristique, has signed a three years' contract with Sam T. Jack. Mlle. Bartoletti arrived Saturday from Europe with nine trunks and a pet alligator, and opened at Jack's Theatre yesterday.

David Conger has accepted an engagement in vaudeville for a short season, supporting Bert Coote.

Dick and Alice McAvoy have signed with Robert Fulgora for the balance of the season, to travel with Hopkins' Trans-Oceanics company No. 2.

Mlle. Traband, who holds a medal as the "champion lady high diver of America," and who was a feature of Davis and Keogh's Fallen Among Thieves for three years, has gone into vaudeville. She gave her first performance at the American Theatre, Brooklyn, making quite a hit singing new songs.

Mlle. Deyo, more familiarly known here as "the Beautiful Deyo," who was favorably received in The Girl from Paris, Excelsior, Jr., and 1492, and who left our shores for new worlds to conquer, has again been heard from. At the close of her London engagement of several months at the Palace she went to South Africa, where she opened at the Palace Theatre, Johannesburg, on Jan. 24, making a decided hit. Mlle. Deyo will return to London in April and opens in Paris May 1, after which she will begin a Continental tour, playing the principal cities of Europe as far as Moscow, Russia. She will not be seen in New York again until 1900.

Annie St. Tel has been specially engaged as a feature with Hoyt's A Trip to Chinatown. She will probably return to vaudeville later in the Spring. Her parasol dance is a decided novelty.

Manager Dockstader, of Wilmington, has not decided whether he will rebuild his burned theatre now or wait until the Summer.

Clifford and Hall are making a hit in the West. Their guitar playing has caused much favorable comment.

Charles Leonard Fletcher has written a new vaudeville sketch, entitled A Reversal of Form, which he will present next month, assisted by Ida Roth.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Who says vaudeville is not a big money maker in Chicago? George Castle, the enterprising manager of the Olympic Theatre and a partner in the big money makers, the Haymarket and Chicago Opera House, purchased Secretary Gage's residence last week. The price paid was $50,000. Mr. Castle has been in the vaudeville business for a number of years, and at one time Castle's Celebrities was a well-known road attraction.

Hopkins': Many particularly elaborate and ambitious undertakings have been successfully presented by the Hopkins Stock co. during the past few months, given with a degree of excellence and artistic strength that still further elevates the high standard of that form of popular entertainment introduced into the Chicago field by Colonel Hopkins three years ago. Now comes one of the most artistic revivals of the season, Bronson Howard's Aristocracy. The biograph has several patriotic views. The rest of the bill is unusually good. Charles Wayne is at the top of the list and he is repeating the hit he made last week at another house. Charley has always been noted for his highly entertaining eccentricities. The Silvers are among the best of song illustrators. The list also includes Anna Caldwell, the Lavelles, the SaVans, Harry Edeson and a number of others.

Olympic: Clever Vesta Tilley is here in all her glory and associated with her is a great co. Lew Dockstader has a repertoire of new parodies and funny sayings, the Four Cubans are decidedly entertaining, Charles T. Aldrich makes a funny tramp, and the others are Lamont Family, Reno and Richards, Valmore, Musical Johnstons, Master Harry O'Lynn, Moran and Wesley, Harry Fitzgerald, Keating and Goodwin, Grace Celeste, Aronson and Ashton, and George Yeoman. Business has been simply wonderful.

Haymarket: The Hyde co. moved over to the West Side and are playing to immense houses. Helene Mora is singing some new songs and wears some very attractive gowns, McIntyre and Heath are as funny as ever, Williams and Walker, Thorne and Carleton, Charles R. Sweet, La Fayette, the Randalls, Little May Hoey, Armstrong Brothers, Cloud and Kershaw, Neola, Raymond Musical Trio, Kitty De Wolf, Johnson and McKay all appeared and gave the best of satisfaction. John Canfield, of Canfield and Carleton, is ill and consequently unable to appear. Jay Rial is happy as ever. Good shows and great business.

Chicago Opera House: A generally good programme is on the boards this week, with Bessie Bonehill as the headliner. The others are Devany and Allen, Inez Palmer, Tony and Flo Vernon, William J. Mills, Adgie's Lions, Iler, Burke and McDonald, La Belle Carmen, Fish and Quigg, Matsu Moto, Baker and Reed, Farce Comedy Trio, Maude McIntyre, Hayes and Bandy, and Charles W. Young.

Gaiety: Harry S. Clifford offers a big co. of burlesquers in a new satire called A Lady of Quantity. Numerous vaudevillers are also in the lengthy programme.

Savoy: Harry Hill's co. is giving a splendid performance this week. Mlle. Ani is the bright feature, and she is a handsome woman and an accomplished performer. Business is most satisfactory and the attraction deserves it.

Sam T Jack's Opera House: Bryant and Watson's American Burlesquers is the current attraction, and besides those well-known amusers, Bryant and Watson, the co. includes Sherman and Morrissey, Jeanette Dupre, La Moyne Brothers, Washburn Sisters, Mitchell and Love, Tom Nolan, Dollie Davenport and others. There are two burlesques, lots of lively music, pretty ensembles and entertaining specialty work by the above mentioned people and a chorus of shapely young women.

Orpheus: A combination attraction of burlesque and variety is doing a profitable business.

Drexel: Vaudeville is the offering, each week at this house.

Notes: George W. Leslie, who is now appearing with Johnstone Bennett in a well-written skit, is a remarkably bright comedian, and during his recent engagement here made many friends.—James Byth is making quite a go of it with the Mid-Continental Theatrical Agency. Many performers are booked through him.—I am in receipt of a very elaborate invitation to the silver wedding of Mr. and Mrs. George W. B. Hart. For twenty five years Mr. and Mrs Hart have lived the happiest kind of a life. Mr. Hart has long been at the head of the Winterburn Show Printing Co. I congratulate both Mr. and Mrs Hart.—Gus W. Bernard, of Cincinnati, spent a few days here last week. He recently composed a very catchy march, called "The Big Four Two-Step," which the Lincoln Theatre orchestra is playing this week with success.—The Baroness Von Zieber, soprano "court singer," Imperial Court, Vienna, Austria, sends me her most recent photograph, which is a work of art.—A. Milo Bennett, of the Bennett Dramatic Exchange, has been placing many artists lately.—Bright specialties are presented by Louise Truax, Charles Guyer, Brothers Rossi, Nellie Daly, and Baroney Lambert at the Lincoln this week. Superba is the attraction.—Manager Gus Hill writes me that business is simply great with all of his cos.—Charles Wayne informs me that he will star next season in a comedy called A Sure Cure, under the management of H. D. Parker.

HARRY EARL.

BOSTON, MASS.—Lillian Burkhart, the biggest success that has joined the vaudeville ranks from the legitimate, according to the fancy of Boston theatregoers, heads the list at Keith's this week and presents The Lady of the Rowan Tree, which has been so long anticipated by Boston audiences. This, by the way, is Miss Burkhart's third engagement at Keith's inside of twelve months, and that is an indication of her deserved popularity. Julie Mackey is playing her first Boston engagement in three years, and the song sheet is introduced by E. M. Murray, about whose singing of coon songs even the *Transcript* waxes eloquent. Other features of the bill are Mlle. Rombello, Ed M. Favor and Edith Sinclair, Wormwood's dogs and monkeys, the biograph, Amy and La Van, the Biondells, the Kinsners, Snyder and Buckley, the Newsboys' Quintette, Crowley and Foley, the Allens, Hatch, Skilling and McConnell, Kasten, Duey and Kasten, and Professor Gies with his stereopticon album.

A Trip to Coney Island is given for the first time in Boston at the Palace this week, introducing as extra attractions Keno and Welch and Frances Aldworth. Among the other attractions are Billy Barlow, Waldron and Waldron, Brooks and Brooks, Vincent and Le Cere, O'Brien Sisters, and Marie Lee. If this doesn't fill the popular vaudeville theatre of the West End, I am greatly mistaken.

Harry Morris' Twentieth Century Maids are at the Lyceum introducing Too Much Trilby, in which Mr. Morris, Clara Simmonds, and Lelia Trimble have made such success. Other features are Lola Molliere, the Johnson Trio, Emerson and Omeaga, Lew Randall, Lillian Beach, J. C. Barrington and others.

In addition to the performances of Kathleen Mavoureen at the Grand there is an olio this week presenting Myrtle Kingsland, Gallagher and Evans, Atlas, Dot Pullman the Marions, Clarise Melrose, and the Patchins.

Remenyi's vaudeville debut in Boston is made at the Zoo this week, and it looks as if he would pack the place to the doors just as Pauline Hall did last week. The other vaudeville attractions are Mr. and Mrs. William Robyns, Georgie Parker, Edward Marvelle, Kate Hope, Sprague, Charland Searles, and Ruth Ardello.

Among the vaudeville attractions to be seen at Austin and Stone's this week are Antonette Cyr and Little Eddie, the bioscope, Rossley and Rostelle, the Belmonts, the Exidus Quartette, Stewart and Gillen, Wade, Botts, Smith and Washington, Tommie Hayes, Sadie Nathan, Three Sisters Evans, the Burroughs and others.

At the Aquarium the cards are the Elite Musical Trio, the Everetts, Tyler and Fennant, Silver and Sparks, Fritz and Fitz, Miss Fernandez, John Topp, Harry Barrymore, Tunymite, Balbromo, and Mlle. Nina.

The Broadway Burlesquers are at the Howard Athenæum this week, presenting in their olio McAvoy and May, Gertrude Rutlidge, Dunbar Sisters, Edna and May Mitchell, Gilbert and Goldie, and the Two Judges. In addition there is the customary house olio, in which will appear C. W. Littlefield, Howard Clifton, Frederick and Stevaro, Bert Hale, Hill and Leslie, Al Dashington, the Holbrooks, Philip Garland, and John Starr.

The dancer who had to perform her dance before the judge now has that fact elaborately advertised in front of the amusement place in which she appears. Thus the affair seems to have turned into a sort of judicial boomerang, and it is doubtful if that judge ever tries it again.

JAY BESTON.

WASHINGTON, D. C.—That John L. Sullivan is still the admired and favorite athlete is demonstrated by the very large attendance at Kernan's Lyceum, where he and his clever vaudeville and athletic aggregation commenced a week's engagement. Sullivan's appearance was hailed with delight and his boxing bout and bag punching was vociferously applauded. In the co. are the Golden Trio, Petching Brothers, the Brownings, Emma Carus, Maud Detty and Edith Murray, Begley and Lee, and Barmody. The Night Owls follow week 21-26.

The vaudeville entertainment in aid of the *Maine* monument fund, which occurred at the Columbia Friday afternoon, netted over $700. A programme lasting from 1 o'clock until nearly 6 included Clara Morris, F. C. Barriott, Richard Harlowe and Geoffrey Stein, Homer Davenport, the New York *Journal* cartoonist; Pialkowski, the Morellos, Constance Hurworth, Lew Hawkins, Little Tony, La Petite Adelaide, The White Squadron drill corps, led by Florence Edwards, including Muses Morello, Guichard, Thomas, De Rosette, Cleveland, Wainwright, Lynch, Kennedy, and Ida Morrello, of the Miss New York, Jr., co: Ned Wayburn in syncopated piano selections, Annie Lowe Jonas, the Golden Nugget Quartette, Messrs. Bohannon, Westman, Ryder, and Parmet, from Tennessee's Pardner co.; Allie Gilbert, Crawford and Manning, and Marie De Rossett, in zouave drill and gun manipulations; Clara Stevens, Maggie Divvir and Marie Hodgson, Isabelle Shelton, Virginia Luckett, and Professor Leo Wheat.

The Bijou announces this week the following newcomers: Truly Shattuck, Carrie Fredericks, the Olympia Quartette, the St. Belmos, Ray L. Royce, Sisters Chappelle, Beatrice Manville, Alexcia, Ruth Beecher, Chuleta, and Lew Baker.

JOHN T. WARDE.

PHILADELPHIA, PA.—The Bijou has this week one of the most interesting and strongest shows of the year, with houses crowded at every performance. Isabelle Urquhart, assisted by Sidney Wilmer and Walter Vincent, in A Strange Baby; the Northern Troupe; Press Eldridge; Alba, Seto and Zello, European grotesques; animated music sheet, with a new coon song, "Money All the Time;" Musical Dale, in his second week; Lillie Western, Riley and Hughes, John Le Claire, James Deagan, the Magintys, Kittie Barbeck, and Tom and Lottie Waters.

First-class attractions follow in rapid succession at the Trocadero, which this season has been brought into prominence by the excellent bookings of James H. Curtin, the proprietor and manager, aided by Floyd Lauman, the popular resident manager. This week Flynn and Sheridan's New City Sports is drawing the usual large business with the following specialties: The Smilax Sisters, Hi Tom Ward, Mr. and Mrs. Robinson, Mr. and Mrs. Cooley Grant, Whitelaw and Stewart, Robinson-Baker Trio, Crissy Sheridan, and the entire co. in two burlesques giving universal satisfaction to the patrons. Bookings are Irwin Brothers' co. 21, Rose Sydell's 28, Twentieth Century Maids April 4.

The Vanity Fair co. in a choice up-to-date programme is at the Lyceum to usual good patronage.

The Kensington has the Rentz-Santley Burlesque co., always great favorites at this house. The co. and attraction are first-class and deserve their success.

S. FERNBERGER.

JERSEY CITY, N. J.—Weber's Parisian Widows' co was the offering at the Bon Ton 7-12 to big houses. The performance is clean and pleasing. Raymond and Clarke open the olio, followed by Lizzie Van, the Cosmopolitan Trio—Adele Reno, Arthur Yule and William Galpin—in an excellent act; Burman Sisters, and Tenley and Simonds, in new specialties; Howard and Emerson, in illustrated songs, and Boyce and Black in a monologue. A Night on Broadway concludes, with Letta Meredith, supported by a strong chorus. Rice and Barton's co 14-19. Russell Brothers' co. 21-26.

Manager Tom Dinkins is carrying his right hand in a sling, as a result of meeting an unruly member of the audience 4. But you ought to see the other fellow.

The season at the Bon Ton will close May 30.

The owner of the old Star Theatre, Hoboken, has refused to tear down the building, which has been condemned, and the city has ordered the Inspector of Buildings to tear it down.

The W. C. T. U. is making a play against the concert halls here, and as a consequence they are all closed.

Manager Thomas W. Dinkins, of the Bon Ton Theatre, was up before the court 10 for violating a city ordinance—overcrowding his theatre at matinee Feb. 22. The charge was made by an ordinance officer, who claimed that the aisles were packed. The management denies that the passageways were blocked, and the case went over until 12. It is a rare thing here to arrest a man for doing a good business. The Bon Ton Theatre is too small for the number of people who want burlesque and variety, and the house is sometimes overcrowded.

WALTER C. SMITH.

PROVIDENCE, R. I.—At the Olympic 7-12 Manager Spitz made a change from straight variety to extravaganza and farce-comedy. The co. was Jermon's European Sensation, and it contained a number of clever people. Americans in London, a musical satire, opened the programme and afforded a vehicle for good comedy work by Larry Smith and Glen A. Emery, and also for singing by Mamie Champion and others of the co. Mureal, the Parisienne, and Valeska were the stars. The former scored heavily with her spicy songs, and the last named gave a clever exhibition on the trapeze. Kittie Wells, Le Jenks, Smith and Champion, Ventlizer and Ashley, and Beeson, Miles and Lulu were others on the bill. The entertainment closed with A Night in Paris. Business good. Al Reeves' Big Show 14-19.—At the Westminster 7-12 Rice and Barton's Rose Hill English Folly co appeared for the second time this season and gave an exceptionally fine entertainment. The programme embraced burlesques and a number of bright and interesting specialties. These are the people: Lillian Nelson, Will H. Hickey, Blanche Newcomb, Cain and Mack, Allie Willard and May Gebhardt, and the Casino Comedy Four. Very good business. Fred Rider's Moulin Rouge 14-19.

HOWARD C. RIPLEY.

NEW HAVEN, CONN.—Poli's (S. Z. Poli, manager): Crowds of people who never visit the theatre were seen at the Wonderland for the week of 7-12, when The Passion Play of Ober Ammergau was given as a Lenten entertainment. The views gave clear and realistic action, so near to life resemblance that the impression was very vivid and did not fail to impress those who saw them. There was descriptive music, followed by some beautiful dissolving views, independent of the play, completing a most fascinating entertainment. Mr. Poli has completed his bookings for next week, and announces on his personal responsibility that it will be the strongest show ever seen in the house. It is a three-star combination, the features to be Marguerite Ferguson, the Leonidas' troupe of cats and dogs, and Maxwell and Simpson demonstrating the disaster to the *Maine*. Others on the bill are Foreman and West, Touchy and Mack, Barton and Ashley, Ford Brothers, and Mr. and Mrs. Harry Payne.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): The bill presented week of Feb. 28-6 was a capital one in every respect. The Nawns in their sketch were warmly welcomed and repeated their former success. Al. Wilson proved a real comedian and clever yodeler and was very popular. The Glass Brothers made a hit in their artistic gladiatorial posing; business large. New faces 7: Gautier, Filson and Errol, the Carl Damman Troupe, Adelman and Lowe, and Mathews and Harris. C. E. Bray, the popular business manager of the Orpheum, left March 1 for Denver to take the management for Gustav Walter of the Knaben-Kapelle and Vaudeville co. opening there March 6. Mr. Bray, whose business methods and personality have made him very popular here, will be missed by the patrons of the house.

WEST SUPERIOR, WIS.—Northwestern Theatre (Edward Welch, manager): This theatre is enjoying increased business under the new management. The people for week 6-13 are Vera Shirley, Frank and Lillie Donovan, Sarah Shirley, Ed and Kittie Welch, Mattie Castillian, and Will H. Bruno.—Star Theatre (Thomas White, manager): Attendance past week good. The bill for week 6-13 is: Nana Cooper, Pat Shea, the Peasley Sisters, Frank McSorley, Martin Wilson, Marion Atwood, and the Norris Sisters.—Herbert Albina has taken a co. of vaudeville artists from this city and will play week stands in the lumbering towns of this and neighboring States, opening at Eau Claire week 7-13, and Chippewa Falls, Wis., 14-20. The roster includes Nellie Maguire, the Dawsons, Harry Waller, Frank O'Neil, May Castle, Mulligan and Flynn, Ferris and Travenion, George Gardner, and Clarence Leonard, musical director.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, proprietor; Harry Pink, manager): Week 7-12 good patronage and entertainment. Entertainers are Carrie Manning, Laurine and Evans, Thomas Genaro, Charles Palmer, Mlle. Theol, Prince Paul and Harry Pink. Closed 5: Annie Goldie, John Merritt, Marie Wilbur, and Clara De Forrest.—Olympic (Blair and Co., managers): Week 7-12 good performance, opening to fair business. Co. comprises Adams and Thornhill, Jennie Bender, Lucy Seems, Lillian Hart, Jessie Schaeffer, Carrie French, Bessie Green, Mat Schaeffer, Frank Kent, Joe Campbell, and Charles Gardner.—Tivoli (John Straka, proprietor): Week 7-12 the favorites are the Neimeyers, in comic songs and sketches. Closed 5: Armand and Carman.

CINCINNATI, O.—Bryant and Watson's American Burlesquers were at People's 6-12, doing a land-office business. They gave two amusing burlesques, The Hebrew Charity Ball and Bunco Bike. In the olio were Bryant and Davenport, Watson and Dupre, Washburn Sisters, Brothers La Moyne, Mitchell and Love, Tom Nolan, and the bag-punching dog, "Skike." The New York Stars, with Steve Brodie, come next week.—The incomparable Vesta Tilley, closely followed by Lew Dockstader, held the boards at the Walnut same week. The Lamont Family, Charles T. Aldrich, the Musical Johnstons, the Four Cubans, Reno and Richards, and Valmore were the other stars that glittered in the combination.

MILWAUKEE, WIS.—The Alhambra was crowded 6 at the opening performance of the Rossow Midgets, and they proved one of the best combinations of the season. The audience were delighted. Good specialties are introduced by Carr and McLeod, Mlle Chalet, Tom Mack, Frey and Fields, Colby and Way, Daily and Hilton, Iler, Burke and McDonald, the Sisters La Verde, Charles Rossow, Harry Howard, and Professor Abt. Straight vaudeville will hold the boards next week. The bill includes Annie

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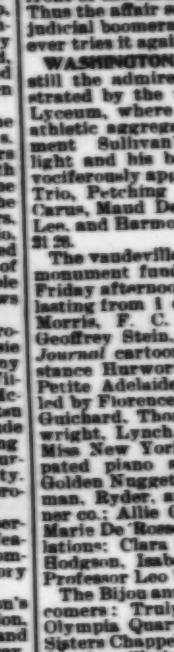

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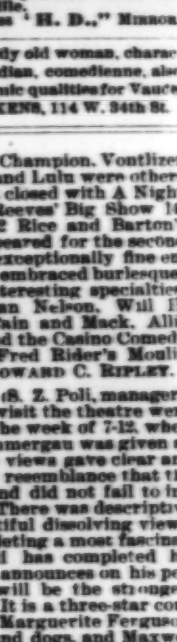

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Myers, Pete Baker, Sam Lucas and wife, Powers and Theobold, Foyko Troupe of Japanese, Rivers Sisters, Robinson Brothers, and others.

FALL RIVER, MASS.—Rich's Theatre (Mason and Beck, managers): Dark 2-5. Harry Morris' Twentieth Century Maids 7-9 gave a fair performance with the usual burlesques and the following specialties: Lew Randall, Johnson Trio, Lola Molliere, Nettie De Coursey, Emerson and Omeaga, and J. C. Harrington: business fair. Veriscope 10-12. Rose Hill Burlesquers 17-19.——Casto Theatre (Al. Haynes, manager): John Kernell, Lavender Richardson, Mardo, Sheridan and Forrest, Professor and Mlle. Fredericks, Bogan and Grenroy, and Carrie Munroe 7-12.

SAN FRANCISCO, CAL.—There has been an unusually good bill at the Orpheum Feb 28-6 and the house has been crowded nightly. Of the new people Whitney Brothers, Joe and Nellie Donner, Drawee, the juggler, and Smart and Williams are the most popular. The holdovers are Lina Pantzer, the Damman Troupe, Filson and Erroll, George W. Day, Maud Beall Price and the biograph. A novelty has been secured for the week—the human music sheet. Josephine Sabel will appear 7-13. Other attractions will be Rudinoff, Webb and Hassan, and Smith and Cook.

SAVANNAH, GA.—Alhambra Music Hall (John Keiffer, manager): The programme week 28-5 included Emma Barrett, Saville and Stewart, the McRobbies, Jennie Robey, Rose Mendel, Lottie Florence, Mamie Ward, Jennie Earle, James Behan, and John Keiffer; crowded houses nightly.——Tivoli Hall (Wily Williams, manager): Artists week Feb. 28-5 were Harry Thompson, Nixon and Gilbert, the Dwyers, Eva Thatcher, Minona, Mlle. Bernice, Dora Wilson, and Wily Williams; large audiences at each performance.

LOWELL, MASS.—Savoy (H. B. Tucker, manager): Ramsey's biovitoscope, Antoinette Cyr, Hodgkins and Leith, Alice Lillian Barnes, the Ramsey Sisters, and Charles and Mae Stanley were the attractions Feb. 28-2, when it was discovered that the managers, Tucker and Chamberlin, had "skipped," leaving these professionals in the lurch, with numerous local creditors. As predicted, this venture was a losing one from the start. The Nickelodeon is enjoying prosperity.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Week 7 Patrice, assisted by Alf Hampton, gave her pretty playlet, A New Year's Dream. Ladelle and Alvers, Harry Burgoyne, Josephine Gassman and her baby coons, R. J. McCauley, John and Nellie McCarthy and the biograph were also in the bill.

JACKSON, MICH.—Wonderland (W. W McEwen, manager): Good business week 7-12. New people: Swain and Downey, Devere and Kenwick, Gorman and Fields, and S. D. Mack.——Item: Twenty-five members of the local lodge K P. attended in a body 8. After the performance they repaired to the lodge room, where the third degree was given to Mr. Gorman, of Gorman and Fields.

ALBANY, N. Y.—Gaiety Theatre (Agnes Barry, manager): The Russell Brothers, who are prime favorites here, opened 7 to a big week's business. The co. includes the Fremonts, Hiatt and Pearl, Harry and John Dillon, Lizzie Raymond, Montgomery and Stone, O'Brien and Havel, and Nestor and Bennett. Gay Girls of Gotham 14-19.

KANSAS CITY, MO.—A good bill of great diversity was presented at the Orpheum 6-12. It included Charles T. Ellis and co. in Mrs Hogan's Music Teacher. McCale and McDaniels, the Hagihara Japanese Troupe, Zazelle and Vernon the Wilson Family, Dolline Cole, Paul Kliest, Wesson and Walters in an eccentric sketch, and Harry L. Holmes, with a high diving dog, completed the list. Business excellent throughout the week.

BUTTE, MONT.—Casino (James W. Kinney, manager): Mlle. Lira and the Marshes closed 6, going to Sutton's Family Theatre, Butte, and Gussie La More to the Imperial. New faces are Martin and Durand, Price Munro and Dashell, Finney and Raymond, Walter Reed, Harry Clifford, and Lottie Quigley, all opening 7.——Item: Cad Wilson, engaged at the Imperial, is in the hospital with pneumonia.

MONTREAL, CAN.—Theatre Royal (Sparrow and Jacobs, managers): Al. Reeves' co opened week 7 to good business. Manning and Post and Al. Reeves were the principal features. Next week, Flynn and Sheridan's Big Sensation.

TORONTO, CAN.—Bijou (H. H. Lamkin, manager): A splendid bill 7-12 to crowded houses included Booth and Masand, Cora Cameron, the Kelley Trio, Tony Ryan, and Pearl Andrews, the clever mimic and change artist. Cushman and Holcombe 14-19.

NEWARK, N. J.—Columbia Theatre (F. W. Voigt, manager): John L. Sullivan was the attraction 7-12. The boys cheered their favorite, but the other artists were not forgotten. Topheavy houses. Land of the Living 14-19. Go Won-Go-Mohawk in The Indian Mail Carrier 21-26.

GRAND RAPIDS, MICH.—Smith's (Mrs. W. B. Smith, manager): Business is ranging from fair to good week of 7. A bill including the following people seems to please: Carmantelle Sisters, Gorman and West, Inez Palmer, Rickert and Whipple, Wrathe and Wakefield, Milton and Vernell.

BROCKTON, MASS.—Park Theatre (Irwin and Swift, managers): Flynn's London Gaiety Girls played three nights and matinee to good business and gave satisfaction 3-5. The City Marshal stopped the disrobing act of Victoria after the first performance.

TROY, N. Y.—Gaiety Theatre (James Hearne, manager): Robie's Bohemian Burlesquers 7-12; good houses; specialties by Martiere Sisters, Fields and Wooley, Flo Jansen, Jere Mahoney, and Van and Nobriga were all good. Van and Nobriga, with Thomas Miner, will have a co. on the road next season named New York Favorites.

BALTIMORE, MD.—At Kernan's Monumental Theatre, Miss New York, Jr., was put on in a liberal manner and proved entertaining in conjunction with some excellent specialties by Harry Le Clair, Crawford and Manning, Ripley and Williams, M. Florence Edwards, the Four Morellos, and Marie de Rossett. Vanity Fair is underlined to follow.

BUFFALO, N. Y.—The Bon Ton Burlesquers were at the Court Street 7-12; fair performance to good business. In the olio were Clarice Vance, Teal and Barker, Scanlon and Stevens, Lamb and Faucett, and Kennedy and Lestor. Vanity Fair follows.

LOUISVILLE, KY.—The Gay Masqueraders had a successful week at the New Buckingham 7-12. Prominent in the co. are Baker and Lynn, Lorenz and Allen, and the gymnast, Charmilion. Irwin Bros.' co. will open for a week 14.

READING, PA.—Gilder's Auditorium (Charles Gilder, manager): A very good performance was given week 7-12 by Mason and Mason, Odette, Foy and Clark, Grant and Pomphret, Ray L. Royce, Nellie Nickols, and Leonidas' dogs and cats.

MIDDLETOWN, N. Y.—Cottage Theatre (Charles H. Bellenger, manager): Attractions 7-12 are Harry C. Perkins, Georgie Hamilton, Lizzie Steward, and Edith G. Paulcraft; very good performance; business fair.

LAWRENCE, MASS.—New Theatre (C. A. Sweeney, manager): The French Gaiety Girls, billed for 7-9, did not appear. Robin Hood, Jr., 10-12.

TRENTON, N. J.—People's Theatre (John T. Moore, manager): White Crook Burlesquers 10-12 opened to crowded house and gave very satisfactory performance.

LYNN, MASS.—Music Hall (Dodge and Harrison, managers): French Gaiety Girls 3-5; performance poor to fair business. The co. disbanded after the performance 5.

SCRANTON, PA.—Music Hall (A. A. Fennyvessy, manager): Robie's Bohemian Burlesquers 17-19.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): May Howard's Extravaganza 7-12 to good audiences; co. satisfactory; scenery and costumes excellent. Watson Sisters 14-19.

VAUDEVILLE PERFORMERS' DATES.

Armstrong Brothers—Haymarket, Chicago, March 14-19.
Angela Sisters—Keith's, N. Y., March 14-19.
Amy and La Van—Keith's, Boston, March 14-19.
Allens, The—Keith's, Boston, March 14-19.
Ardelle, Ruth—Zoo, Boston, March 14-19.
Atlas—Grand, Boston, March 14-19.
Alba, Zeto and Zelia—Keith's, Phila., March 14-19.
Aldrich, Charles T.—Olympic, Chicago, March 14-19.
Adelaide, La Petite—Chestnut Street Opera House, Phila., March 14-19.
Austin, George E.—New Gilmore, Springfield, Mass., March 14-19.
Aronson and Ashton—Olympic, Chicago, March 14-19.
Brannigans, The—Keith's, Phila., March 21-26.
Baker, Pete—Alhambra, Milwaukee, March 13-19.
Barton and Ashley—Poli's, New Haven, March 14-19.
Bryan, Frank D.—Palace, N. Y., March 14-19.
Britton, Evelyn—Palace, N. Y., March 14-19.
Bicknell—Palace, N. Y., March 14-19.
Barbe, Mlle.—Koster and Bial's, N. Y., March 14-19.
Bartho, Mlle.—Koster and Bial's, N. Y., March 14-19.
Bonehill, Bessie—Chicago Opera House, March 14-19.
Baker and Reed—Chicago Opera House, March 14-19.
Brumago and Clark—Ninth and Arch, Phila., March 14-19.
Barrymore, Maurice—Music Hall, Brooklyn, March 14-19.
Barnes and Simon—Wonderland, Rochester, March 14-19.
Bingham, James W.—Wonderland, Rochester, March 14-19.
Brown, Gil—Wonderland, Rochester, March 14-19.
Burt, Nellie—Wonderland, Rochester, March 14-19.
Burnhart, Lillian—Keith's, Boston, March 14-26.
Bogert and O'Brien—Creighton, Omaha, March 13-19, Orpheum, Kansas City, 21-26.
Blondells, The—Keith's, Boston, March 14-19.
Blocksom and Burns—Shea's, Buffalo, March 14-19.
Bennett, Laura—Alhambra, Milwaukee, March 21-26.
Boucicault, Louise Thorndyke—Palace, N. Y., March 14-19.
Belmonts, The—Austin and Stone's, Boston, March 14-19.
Carleton, W. T.—Théâtre Français, Montreal, March 14-19.
Conroy and M'Donald—Keith's, N. Y., March 7-19.
Crowley and Foley—Keith's, N. Y., March 14-19.
Carlotta—Koster and Bial's, N. Y., March 14-19.
Cawthorn and Forrester—Pastor's, N. Y., March 14-19.
Carter, Billy—Pastor's, N. Y., March 14-19.
Cross and Holden—Pastor's, N. Y., March 14-19.
Castellat and Hall—Pastor's, N. Y., March 14-19.
Coakley and Huested—Keith's, Boston, March 14-19.
Charland and Searles—Zoo, Boston, March 14-19.
Clifton, Howard—Howard, Boston, March 14-19.
Carmen, La Belle—Chicago Opera House, March 14-19.
Cloud and Kershaw—Haymarket, Chicago, March 14-19.
Couthoui, Jessie—Keith's, Phila., March 14-19.
Clifford and Huth—Hyde and Behman's, Brooklyn, March 14-19.
Caron and Herbert—Hyde and Behman's, Brooklyn, March 14-19.
Case, Charley—Hyde and Behman's, Brooklyn, March 14-19.
Cchans, Four—Olympic, Chicago, March 14-19.
Coote and Kingsley—Creighton, Omaha, March 21-26.
Charmion, Laverla—Koster and Bial's, N. Y.—indefinite.
Campbell and Beard—Pastor's, N. Y., March 14-19.
Cushman and Holcomb—Bijou, Toronto, March 14-19.
Coleman, Anthony—Austin and Stone's, Boston, March 7-19.
Canfield and Carleton—Haymarket, Chicago, March 14-19.
Celeste, Grace—Olympic, Chicago, March 14-19.
De Ongo Brothers—Palace, N. Y., March 14-19.
Damon Brothers—Keith's, N. Y., March 14-19.
Downs, T. N.—Keith's, N. Y., March 14-19.
Dillon Brothers—Proctor's, N. Y., March 14-19.
Dons, The—Proctor's, N. Y., March 14-19.
Dashington, Albert—Howard, Boston, March 14-19.
Dixon, Bowers and Dixon—New Gilmore, Springfield, Mass., March 14-19.
De Vany and Allen—Chicago Opera House, March 14-19.
Dockstader, Lew—Olympic, Chicago, March 14-19.
De Wolf, Kittie—Haymarket, Chicago, March 14-19.
Delmore and Lee—Koster and Bial's, N. Y.—indefinite.
Diana—Wonderland, Detroit, 14-19.
De Bessel—Koster and Bial's, N. Y.—indefinite.
Dixon, Bowers and Dixon—Grand, Pittsburg, March 14-19.
Eldredges, The—Palace, N. Y., March 14-19.
Eldora and Norine—Keith's, N. Y., March 14-19.
Eulalie—Proctor's, N. Y., March 14-19.
Exidus Quartette—Austin and Stone's, Boston, March 14-19.
Eldridge, Press—Keith's, Phila., March 14-19.
Emmonds, Emmerson and Emmonds—Keith's, Phila., March 14-19.
Eckert and Berg—Keith's, N. Y., March 14-19, Leland, Albany, 21-26.
Franks, Madeline—Théâtre Français, Montreal, March 14-19.
Ferguson, Marguerite—Poli's, New Haven, March 14-19.
Foreman and West—Poli's, New Haven, March 14-19.
Ford Brothers—Poli's, New Haven, March 14-19.
Frobel and Ruge—Palace, N. Y., March 14-19.
Flora, Mlle.—Keith's, N. Y., March 14-19.
Foy and Clark—Proctor's, N. Y., March 14-19.
Franchonetti Sisters—Proctor's, N. Y., March 14-19.
Favor and Sinclair—Boston, March 14-19.
Frederick and Stevaro—Howard, Boston, March 14-19.
Fish and Quigg—Chicago Opera House, March 14-19.
Farce Comedy Trio—Chicago Opera House, March 14-19.
Fisher and Carroll—Hyde and Behman's, Brooklyn, March 14-19.
Fields and Salina—Hyde and Behman's, Brooklyn, March 14-19.
Flynn and Hengler—Hyde and Behman's, Brooklyn, March 14-19.
Fitzgerald, Harry—Olympic, Chicago, March 14-19.
Fialkowski—Chestnut Street Opera House, Phila., March 14-19.
Franklin, Irene—Keith's, Phila., March 14-19.
Gardner, Charles A.—Olympic, Chicago, March 21-26.
Gardner Brothers—Palace, N. Y., March 14-19.
Gallagher and Evans—Grand, Boston, March 14-19.
Gotham Comedy Three—Austin and Stone's, Boston, March 14-19.
Garland, Philip—Howard, Boston, March 14-19.
Glenroy, James Richmond—Music Hall, Brooklyn, March 14-19.
Gilmore and Magee—Wonderland, Rochester, March 14-19.
Gleesons, The—Pastor's, N. Y., March 14-19.
Gilbert, Allie—Chestnut Street Opera House, Phila., March 14-19.
Guille, Albert—Koster and Bial's, N. Y., March 7-19.
Grant, Al.—Keith's, N. Y., March 14-19.
Heindl, Alexander—Palace, N. Y., March 14-19.
Hatch, Skillins and McConnell—Keith's, Boston, March 14-19.
Hallett, Harry—Austin and Stone's, Boston, March 14-19.
Hilson, Violet—Austin and Stone's, Boston, March 14-19.
Hall, Bert—Howard, Boston, March 14-19.
Hall and Leslie—Howard, Boston, March 14-19.
Hoey, May—Haymarket, Chicago, March 14-19.
Hayes and Lytton—Wonderland, Rochester, March 14-19.
Hart, Joseph—Leland, Albany, March 21-26.
Hull, Caroline—Keith's, N. Y., March 14-19.
Harbecks, The—Keith's, Phila., March 14-19.
Hefron, Tom—Bijou, Hamilton, O., March 14-19, Grand, Grand Rapids, March 21-26.
Howard and Mareno—Empire, La Salle, Ill., 28-March 12.
Hayes and Bandy—Chicago Opera House, March 14-19.
Harlow, Richard—Chestnut Street Opera House, Phila., March 14-19.
Hilliard, Robert—Proctor's, N. Y., March 14-19.
Holbrooks, The—Howard, Boston, March 14-19.
Jordan and Wright—Bowman's, Ansonia, Conn., March 14-19, Zoo, Boston, 21-26.
Jerome and Alexis—Keith's, N. Y., March 14-19.
Jewett—Keith's, N. Y., March 14-19.
Iler, Burke and McDonald—Chicago Opera House, March 14-19.
Jones, Grant and Jones—Hyde and Behman's, Brooklyn, March 14-19.
Jackson, A. P.—Music Hall, Brooklyn, March 14-19.
Jose Quintette—Orpheum, San Francisco, March 7-26, Orpheum, Los Angeles, 21-April 2.
Jerome and Bell—Wonderland, Detroit, March 14-19.
Johnson, Davenport and Lorello—Chestnut Street Opera House, Phila., March 14-19.
Johnson and McKay—Haymarket, Chicago, March 14-19.
Kurachins, The—Koster and Bial's, N. Y.—indefinite.
Kohen, Joseph—Grand, Pittsburg, March 14-19.
Krill, Carl—Keith's, N. Y., March 14-19.
Kollins, Edna—Proctor's, N. Y., March 14-19.
Kins Ners, The—Keith's, Boston, March 14-19.
Koster, Duey and Koster—Keith's, Boston, March 14-19.
Kingsland, Myrtle—Grand, Boston, March 14-19.
Keating and Goodwin—Olympic, Chicago, March 14-19.
Leonidas, Professor—Poli's, New Haven, March 14-19.

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J. H. DECKER.

Lucas, Sam—Alhambra, Milwaukee, March 14-19.
Lane Sisters—Palace, N. Y., March 14-19.
Leech, Al., and Three Rosebuds—Keith's, N. Y., March 14-19.
Lawrence, Miriam—Keith's, N. Y., March 14-19.
Lamont Family—Olympic, Chicago, March 14-19.
Lucette, Mlle.—Hyde and Behman's, Brooklyn, March 14-19.
Letta and Mimi—Proctor's, N. Y., March 14-19.
Latell, Edwin—New Gilmore, Springfield, Mass., March 14-19.
Ladell and Alvers—Keith's, N. Y., March 14-19.
La Fayette—Haymarket, Chicago, March 14-19.
Le Clair, John—Keith's, Phila., March 14-19.
Littlefield—Howard, Boston, March 14-19.
Merritt and Merritt—Gaiety, Portland, Me., March 14-19.
Morris, Clara—Chestnut Street Opera House, Phila., March 14-19.
Maxwell and Simpson—Poli's, New Haven, March 14-19.
Moung Toon Trio—Koster and Bial's, N. Y., March 7—indefinite.
Musical Dale—Keith's, Phila., March 14-19.
Mazuz and Mazette—Pastor's, N. Y., March 14-19.
Matsu Moto—Chicago Opera House, March 14-19.
Mora, Helene—Haymarket, Chicago, March 14-19.
McIntyre and Heath—Haymarket, Chicago, March 14-19.
Murphy, Mark—Theatre Francais, Montreal, March 14-19.
Mackey, Julie—Keith's, Boston, March 14-19.
McDonald Brothers—Ninth and Arch, Phila., March 14-19.
Marion and Pearl—Theatre Royal, Montreal, March 14-19.
Myers, Annie—Alhambra, Milwaukee, March 14-19, Hopkins', Chicago, 21-26.
May, La Belle—Weber and Fields', N. Y., March 14-19.
Mullaney and Shaw—Pastor's, N. Y., March 14-19.
Montgomery and Stone—Proctor's, N. Y., March 14-19.
Mardo—Keith's, Boston, March 14-19.
Marvelle, Ed—Zoo, Boston, March 14-19.
Merrians, The—Grand, Boston, March 14-19.
Melrose, Clarice—Grand, Boston, March 14-19.
Martin—Grand, Boston, March 14-19.
Mooney, May—New Gilmore, Springfield, Mass., March 14-19.
Mills, William J.—Chicago Opera House, March 14-19.
McIntyre, Maud—Chicago Opera House, March 14-19.
Musical Johnsons—Olympic, Chicago, March 14-19.
Moran and Wesley—Olympic, Chicago, March 14-19.
Morris, Ella—Ninth and Arch, Phila., March 14-19.
Mann, Dan and Dolly—Ninth and Arch, Phila., March 14-19.
Maginleys, The—Keith's, Phila., March 14-19.
Midgeleys, The—Wonderland, Detroit, March 14-19.
Norman, Mary—Proctor's, N. Y., March 14-19.
Newsboys' Quintette—Keith's, Boston, March 14-19.
Neola—Haymarket, Chicago, March 14-19.
Northern Troupe—Keith's, Phila., March 14-19.
Orbasany, Irma—Koster and Bial's, N. Y., March 7-12.
O'Lynn, Harry—Olympic, Chicago, March 14-19.
O'Brien and Havel—Proctor's, N. Y., March 14-19.
Powers and Theobald—Smith's, Grand Rapids, Mich., March 14-19, Alhambra, Milwaukee, 20-26.
Palm, Von Prittwitz—Proctor's, N. Y., March 14-19.
Polos, Three—Hyde and Behman's, Brooklyn, March 14-19.
Payne, Mr. and Mrs. Harry—Poli's, New Haven, March 14-19.
Patrice—Pastor's, N. Y., March 14-19.
Patterson Brothers—Weber and Fields', N. Y., March 14-19.
Parker, Professor—Proctor's, N. Y., March 14-19.
Pullman, Dot—Grand, Boston, March 14-19.
Picchiani Sisters—Koster and Bial's, N. Y.—indefinite.
Polk and Kollins—Proctor's, N. Y., March 14-19.
Parker, Georgie—Zoo, Boston, March 14-19.
Patchens, The—Grand, Boston, March 14-19.
Palmer, Inez—Chicago Opera House, March 14-19.
Rosarie—Grand, Pittsburg, March 7-19.
Remenyi—Zoo, Boston, March 14-19.
Randalls, The—Haymarket, Chicago, March 14-19.
Raymond Musical Trio—Haymarket, Chicago, March 14-19.
Rombello, Mlle.—Keith's, Boston, March 14-19.
Rogers Brothers—Koster and Bial's, N. Y., Feb. 28—indefinite.
Ritchie—Koster and Bial's, N. Y., March 7—indefinite.
Rudinoff—Orpheum, San Francisco, March 6-19.
Reno and Richards—Olympic, Chicago, March 14-19.
Rivers Sisters—Alhambra, Milwaukee, March 13-19.
Robinson Brothers—Alhambra, Milwaukee, March 13-19.
Reilly, Pat—Palace, N. Y., March 14-19.
Royle, E. M., and Selma Fetter—Keith's, N. Y., March 14-19.
Russell Brothers—Proctor's, N. Y., March 14-19.
Raymond, Lizzie B.—Proctor's, N. Y., March 14-19.
Robyns, Mr. and Mrs.—Zoo, Boston, March 14-19.
Rossley and Rostelle—Austin and Stone's, Boston, March 14-19.
Randall and Doyle—Ninth and Arch, Phila., March 14-19.
Riley and Hughes—Keith's, Phila., March 14-19.
Reagan, James—Keith's, Phila., March 14-19.
Rackett Brothers—Music Hall, Brooklyn, March 14-19.
Stubenrauch, Carlotta—Keith's, N. Y., March 14-19.
Southern Troupe—Austin and Stone's, Boston, March 7-19.
Stainton, Larry—Austin and Stone's, Boston, March 7-19.
Sweet, Charles R.—Haymarket, Chicago, March 14-19.
Sabel, Josephine—Orpheum, San Francisco, 28-March 26.
Smith and Campbell—Grand, Pittsburg, March 14-19.
Shea, Frank J.—Theatre Francais, Montreal, March 14-19, Wonderland, Buffalo, 21-26.
Stine and Evans—Creighton, Omaha, March 13-19, Olympic, Chicago, 21-26.
Searles, Bessie—Grand, Pittsburg, March 14-19.
Shaw, Alice—Pastor's, N. Y., March 14-19.
Star Three, The—Pastor's, N. Y., March 14-19.
Sheldon, Viola—Pastor's, N. Y., March 14-19.
Snyder and Buckley—Keith's, Boston, March 14-19.
Sprague, Kate Hope—Zoo, Boston, March 14-19.
Starr, John—Howard, Boston, March 14-19.
Sharpley and Flynn—Ninth and Arch, Phila., March 14-19.
Schulzes, The—Ninth and Arch, Phila., March 14-19.
Smith and Fuller—Hyde and Behman's, Brooklyn, March 14-19.
Silvern and Emeri—Music Hall, Brooklyn, March 14-19.
Thorn and Carleton—Haymarket, Chicago, March 14-19.
Thomas and Barry—Grand, Pittsburg, March 14-19, Proctor's, N. Y., 21-26.
Tilley, Vesta—Olympic, Chicago, March 14-19.
Unique Trio—Music Hall, Brooklyn, March 14-19.
Urquhart, Isabelle—Keith's, Phila., March 14-19.
Vernon, Tony and Flo—Chicago Opera House, March 14-19.
Valmore—Olympic, Chicago, March 14-19.
Wilson and McIntyre—New Gilmore, Springfield, Mass., March 21-26.
Windom, W. H.—Weber and Fields', N. Y., March 14-19.
Williams and Walker—Haymarket, Chicago, March 14-19.
Wayne Charles—Haymarket, Chicago, March 7-12.
Ward and Curran—Wonderland, Detroit, March 14-19.
Watson, Hutchings and Edwards—Orpheum, San Francisco, March 28-April 16.

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EVANS'

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Webb and Hassan—Orpheum, San Francisco, March 28-April 2.
Walsh Sisters—Casto, Fall River, Mass., March 14-19.
Wormwood, Professor—Keith's, Boston, March 14-19.
Wolfe, Kitty—Wonderland, Rochester, March 21-26.
Wilton, Belle—Ninth and Arch, Phila., March 14-19, Wonderland, Wilmington, Del., 21-26.
Wilson, Tony—Creighton, Omaha, March 14-19.
Welch and Gardner—Palace, N. Y., March 14-19.
Windham Quartette—Weber and Fields', N. Y., March 14-19.
Wesmael and Vollette—Austin and Stone's, Boston, March 14-19.
Walton and Doyle—Grand, Pittsburg, March 14-19.
Ward and Brown—Keith's, Phila., March 14-19.
Waters, Tom and Lizzie—Keith's, Phila., March 14-19.
Wilmuth, Annie—Wonderland, Detroit, March 14-19.
Yeoman, George—Olympic, Chicago, March 14-19.
Yonsouf—Koster and Bial's, N. Y.—indefinite.
Young, Charles W.—Chicago Opera House, March 14-19.
Zarros, The—New Gilmore, Worcester, Mass., March 14-19.

BURKE AND FORREST TO RETURN.

John J. Burke and Grace Forrest, who have had a highly successful tour through Australia in a number of one act farces, are on their way back to this country. Their act has been one of the biggest hits ever seen in Australia. Latterly they filled the principal roles in Williamson and Musgrove's production of Gay Parisienne and Babes in the Wood.

HENRY M. PITT.

As reported in last week's MIRROR, Henry M. Pitt died on Monday, March 7, at his boarding house, 227 West Thirty-eighth Street, New York city, under circumstances that seemed to indicate suicide by poison. Last Wednesday Coroner's Physician Williams made an autopsy on the body of the actor, as the police had reported the case to the Coroner's office as one of suicide by carbolic acid. Dr. Williams, however, found no traces of carbolic acid poisoning, and said that death was due to heart disease and chronic nephritis.

Since last December Mr. Pitt and his son, Charles Dibdin Pitt, had occupied rooms at the Thirty-eighth Street house. During part of that time Fanny Addison Pitt, Mr. Pitt's wife, had lived with them, but recently she had been out of town filling an engagement with Sol Smith Russell's company. It is said that Mr. Pitt seemed in good spirits at the breakfast table on March 7. He left the house before noon, and returned to his apartments about half past three o'clock in the afternoon. An hour later Lucy Maclin, an actress, hearing groans coming from his room, opened the door, and found Mr. Pitt lying on the bed, tossing about violently, and apparently in great pain. There was an empty glass on the table near the bed, which was stained with the sediment of chlorodyne. Miss Maclin gave the alarm, and Dr. Steenbord, of No. 219 West Thirty-eighth Street, was sent for, but it is said that he refused to attend the case. Accordingly, Policeman Holland rang for an ambulance, but Mr. Pitt died before the surgeon arrived.

It seems that Mr. Pitt had been in the habit of taking chlorodyne to induce sleep, and in the absence of evidence of suicide it seems likely that he had taken an overdose by mistake.

Mrs. Pitt was notified at Philadelphia by telegraph of her husband's death. Besides the son who lived with him Mr. Pitt had another son and a daughter, who are both on the stage.

Henry Maeder Pitt, though generally believed to have been a native of England, was born in Albany, N. Y., on Sept. 16, 1830, and was a descendant of an old theatrical family. One of his ancestors, Margaret Hughes, appeared as Desdemona in Pettigrew's company. Mr. Pitt was the son of Charles Dibdin Pitt, an English tragedian of considerable prominence, who came to America in 1847, and appeared in New York and elsewhere till 1851, when he returned to England, and became lessee of the Theatre Royal, Sheffield. Mr. Pitt's mother was a Coveney, and also came of a theatrical family. She acted with her husband during his American tour, and after his death, which occurred in 1865, she directed the Theatre Royal, Sheffield, for several years.

In an autobiographical sketch that was published some years ago, Mr. Pitt said: "When my father (Charles Dibdin Pitt) died I was fourteen years of age. My mother was an active business woman, but required assistance. That assistance I was able to afford, as I had had three years' training as callboy under my father, Augustus Harris, and W. Sidney. During the period of my mother's management of the Sheffield Theatre I turned my mind to stage direction and authorship. I wrote first a two-act play entitled One Hundred Years Ago; another, The Marchioness de Brinvilliers, and a comedietta, Returned; but I look back with the greatest pride to the fact that I first introduced the celebrated Vokes Family as stellar theatrical attractions in my pantomime, The Forty Thieves. They played in London the following Christmas. During the two Summers of 1865 and 1866 I played under the management of Miss Sarah Thorne, at the Theatre Royal, Margate, and there I gained plenty of practice in acting. We changed the bill every night, the bill always consisting of two and sometimes three pieces. I think I gained considerable experience during those Summers, for I played with the following stars: Barry Sullivan, Charles Fechter, William Creswick, Madame Celeste, Benjamin Webster, Amy Sedgewick, J. L. Toole, Henry Irving, Charles Mathews, John Clark, J. S. Clarke, George Bovey, Terese Furlado, George Belmore, Carlotta Leclerq, Mlle. Beatrice, and others I cannot think of. It is a remarkable fact that everyone I name had mannerisms, but no two of them had mannerisms that were alike.

"My mother retired from management in 1868, and, after a season at the Theatre Royal, Nottingham, I came to London in 1870. It was a bad time for all actors who could not sing. Opera bouffe was the rage, and my vocal powers are limited. So I went in again for stage management, first at the Surrey, then at Covent Garden. At last I received an offer from Miss Marriott, and another from Madame Celeste, both of which I accepted, filling both engagements. In the latter part of 1872 I was appointed director of entertainments by the stockholders of the New Queen's Theatre, Manchester, until I joined Robertson's Caste company in May, 1873. I remained with this company for fourteen months, and started the Albery Comedy company (devoted exclusively to the works of James Albery) on my own account. On April 17, 1876, I took into partnership Mr. Henry Hamilton, the adapter and author of Moths, Harvest, etc., and under the title of the Pitt and Hamilton Comedy company we produced F. A. Marshall's False Shame, in which I represented Arthur, Lord Chilton, for 642 performances. This, as all our ventures, proved eminently successful, but I was tired of traveling, and we dissolved partnership, by mutual consent, in the early part of 1879. After a rest of one week only I joined Miss Marie Litton at the Imperial Theatre. I shall never forget this engagement. After the worry and toil of traveling management I played Young Marlowe in She Stoops to Conquer at matinees only, and with a cast embracing Miss Marie Litton, Miss Meyrick, Mrs. Stirling, Mr. John Ryder, Mr. E. F. Edgar, Mr. H. Leigh, and Mr. Lionel Brough.

"We ran She Stoops to Conquer for over 150 performances, and then I joined Messrs. James and Thorne at the Vaudeville Theatre under a three years' contract. But fate had willed it that this should not be fulfilled, for after conducting for them a short tour of H. J. Byron's comedy, The Girls, I received an offer from the late W. R. Floyd, on behalf of Lester Wallack. My managers placed no obstacle in the way, and on Sept. 29, 1880, I made my first professional appearance at what was then Wallack's Theatre (now the Star), as Orlando in As You Like It. I played many parts there that season, but being well versed in the Robertsonian comedies I accompanied Mr. Wallack and represented Angus McAllister in Ours. The phenomenal run of The World closed the season on July 2, 1881, now historical as the day on which President Garfield was shot. In September, 1881, I renewed my acquaintance with the public at Daly's Theatre as Raven in Raven's Daughter, an adaptation by Fred Williams of The Daughter of Fabricius, subsequently appearing as Thorpe Suydam in The Passing Regiment. This play was pre-eminently successful both in and out of New York. Odette succeeded this play at Daly's, but, unfortunately for me, I was compelled by ill health to relinquish the part of the Count after the fifth performance until the last nights of the season. I remained two seasons at Daly's, and joined the Madison Square Theatre company in August, 1883, as the Rajah. This character I presented in nearly every State and Territory from Boston to San Francisco until October, 1884. I was then transferred to The Private Secretary for a few months, but subsequently originated the character of Captain Haughton in Sealed Instructions. During the season of 1885-86 I felt I needed rest, and concluded to 'job' only. I acted, however, more than I intended to, and originated a part in Bartley Campbell's Paquita, Surgeon Fielding in Held by the Enemy, and Lieutenant Smollett in The Minute Men. In November, 1887, I returned to the Madison Square Theatre, and appeared as Louis Percival in Jim the Penman. I cannot say how many times I have gone on for this fellow, but it must be 400."

Mr. Pitt's account of his career up to 1888 may be supplemented with the information that he made his debut at the Sheffield Theatre in April, 1864, in the farce Under the Rose, and that he made his first important appearance on the London stage at the Standard Theatre in June, 1874, as Lord Beaufoy. While managing the Albery Comedy company he acted Jack Wyatt in The Two Roses, Claude Redruth in Forgiven, Tom Penryn in Apple Blossoms, and Jones in Two Thorns. While at Daly's, besides appearing in the plays referred to above, he was also in the cast of Americans Abroad and in a revival of Frou-Frou. In May, 1888, he originated the part of Jack Hepburn in James Berne's Drifted Apart. The season of 1888-89 he was engaged by Manager Field to assume the stage direction of the Boston Museum, where he staged The Bells of Haslemere, and Little Lord Fauntleroy, in which he acted Earl Dorencourt. While in Boston he also appeared as Captain Heartsease in Shenandoah, Geoffrey Wedderburn in Sweet Lavender, and in other leading roles, and for a while he directed a school of acting in Boston. In October, 1891, he acted Dr. Savage in A Cure for the Blues, at H. R. Jacobs' Theatre in New York, and the year following he appeared in Good Old Times at the same house. In March, 1893, he acted a leading part in Current Cash at the Windsor Theatre. On Jan. 22, 1894, he played Bernardo in E. S. Willard's production of Hamlet at the Garden Theatre, New York, and played that small part so effectively that he won universal praise from the critics. During the past few years he had at various times been connected with the Frohman companies. Last season he was with Thoroughbred. After leaving the company he made an unsuccessful effort to establish a dramatic school in Boston. During the early part of this season he was connected with the Salisbury Stock company in Buffalo. Mr. Pitt was excellent both as an actor and as a stage-manager. He was seen at his best in such roles as Lord Chilton in False Shame and Thorpe Suydam in The Passing Regiment.

The funeral services were held last Wednesday morning at the rooms of the Actors' Fund. The Reverend George C. Houghton, rector of the Little Church Around the Corner, read magnificently and impressively the beautiful ritual of the Episcopal Church. Beside Mrs. Pitt and her two sons there were present President Louis Aldrich, of the Fund; Mr. and Mrs. Felix Morris, Mr. and Mrs. John Findlay, "Aunt" Louisa Eldridge, Mrs. E. L. Fernandez, Mrs. Beaumont Packard, Annie Ward Tiffany, Kate Denin Wilson, Frank G. Cotter, Carleton Macy, Adolph Bernard, George Conway, Frank Gaylor, Arthur Wallack, John Matthews, Frank Young, Neil Gray, Norman Gimber, L. J. Rowland, and about thirty others.

Many beautiful floral offerings were beside the coffin. The interment was at Evergreens Cemetery.

MUSICAL NOTES.

Lieutenant Daniel Godfrey's Grenadier Guards Band, of England, will visit this country and Canada in May and June.

Alexandre Guilmant and Raoul Pugno gave a grand concert on March 7 at Carnegie Hall.

The second Theodore Thomas concert occurred last Wednesday at the Metropolitan Opera House. Pol Plancon was the soloist.

Innes' Band played again at the Manhattan last Sunday evening. Rosa Linde, Bertha Webb, Lillian Hutz, and Emil Keneke were the soloists.

Josef Hofmann gave his second piano recital on March 11 at Carnegie Hall, before an immense audience.

Alexandre Guilmant gave another "farewell" organ recital on March 11 at the First Presbyterian Church in this city.

Madame Melba's tour to the Pacific Coast will open on April 4 at St. Louis, and close on May 18 at Minneapolis, visiting Kansas City, Omaha, Denver, Salt Lake, San Francisco, Los Angeles, Portland, Tacoma, Seattle, Spokane, Butte, and St. Paul.

Lillian Nordica, assisted by H. Evan Williams, tenor; Leo Stern, 'cellist, and E. Romayne Simmonds, pianist, will appear at a matinee concert at the Lafayette Square, Washington March 31.

Juliet Corden, formerly prima donna of The Bostonians and later in Rob Roy, is still in Europe preparing for grand opera. She is the wife of F. E. Pond, the popular business-manager of the Boston Theatre.

PARISIAN THEATRICALS.

Pamela—Operation on Bernhardt—Reichemberg's Benefit—Other News.

(Special Correspondence of The Mirror.)

PARIS, Feb. 18.

In Pamela, the initial performance of which occurred at the Vaudeville on the 11th, Victorien Sardou has taken another page from French history; and, with his matchless stagecraft, evolved therefrom a drama, romantic, and pathetic, yet hardly as strong as Thermidor or Madame Sans Gene, with which two plays it may be classified. The three form a sort of trilogy, Pamela, the latest to be written, coming chronologically between the other two. The happenings in Pamela are supposed to occur between July, 1794, and October, 1795, the period directly following the downfall of Robespierre and just prior to the establishment of the Directory. At this time France was in a state of chaos, the National Convention was the ostensible ruling power, and the young Dauphin, Louis XVII., was imprisoned in the Temple. The social life of Paris was composed at this time of the Jacobin leaders, common in origin, but who by skillful speculation in assignats had accumulated much wealth and were lavish and ostentatious in their display of it. What was left of the old nobility was thankful to be able to live in obscurity. The new aristocracy, though lacking in the refinement of their predecessors, were fully their equals in vice, and intrigue and dissipation were as prevalent as at the Court of Louis XVI. A minute and admirable picture of these times is given in Pamela, and spectacularly it is as fine as anything seen here.

The play deals with the mystery of the young Dauphin. Sardou is a firm believer in the theory that the young King did not die in prison, but was, by a Royalist plot, removed from the Temple. He has constructed the play on these lines. The central figure, who is to Pamela what Napoleon is to Madame Sans Gene, is Barras, who at that period was the President of the Committee of Safety, and by his power and influence had made himself one of the most feared and most courted men in the Republic. The scene of the first act is the department of Barras, in the house of Madame Montansier, the actress. Barras has invited to luncheon Madame Talien, Josephine de Beauharnais, and Madame Montansier, whom, by way, Barras intends to marry to little Napoleon Bonaparte, then in a somewhat poverty-stricken condition. While awaiting his guests Barras listens to a dissipated young Royalist, the Prince de Carency, who betrays a plot formed by Rochecote, leader of the Chouans, Mrs. Atkins, a wealthy Englishwoman, and others, to rescue the Dauphin. Barras rewards his treachery by giving him the credentials of a police spy. Following his exit there enters Pamela, whose name gives title to the play. She is a bright, pretty little milliner, a *marchande de frivolités*, whose shop is the resort of all the ladies of fashion. She requests Barras to settle an extensive bill that Josephine has contracted and is unable to pay. He refuses, but the sharp little milliner proposes a scheme by which the amount of the bill and more besides may be obtained by cheating the national treasury. Barras gladly assents, promises to pay the bill, and invites Pamela to remain for luncheon, after eating which the party visit the Temple, where act second is laid.

The party go to the cell where the little Dauphin, pale and thin, and apparently dying, lies. His pitiful state deeply moves the ladies, particularly Pamela, who requests permission to talk to him alone. Her kindly caresses win the child's heart, and he inquires for his mother, and through Pamela's hesitancy to tell him learns by intuition the sad truth. Pamela resolves to do all she can to aid in his escape.

In the next scene the Royalist conspirators are discovered in a carpenter shop adjoining the prison, and by their conversation the plan for the Dauphin's rescue in learned. A tunnel has been dug into the prison courtyard. A dying boy has been smuggled, by bribing the jailers, into the Temple, and is to be substituted for the Dauphin, who is to be placed in a basket of soiled linen and taken therein to the Royalists waiting in the tunnel by Madame Clouet, the prison laundress. At the last moment the laundress refuses, through fear, to do her part, and Pamela, who has joined the conspiracy, volunteers to personate her. In the meantime the ringleaders, Mrs. Atkins and Rochecote, have been arrested, but released by Barras, who intends to use his knowledge of the plot for his own profit.

A grand ball takes place in the next scene. The scenery and costumes are elaborate and gorgeous in the extreme. Here Barras is informed by Carency that the Royalists intend to accomplish their plot that evening. Barras knows of Pamela's connection with the affair, and tells her that he is aware of it, and that he will allow it to proceed provided the Dauphin is delivered to him. This Pamela promises, inwardly resolving not to keep her word. At this time there appears on the scene Bergerin, a staunch Republican and a lover of Pamela's. He has come to the ball to warn her against association with Josephine de Beauharnais, whose actual reputation was not of the best. He also tells Pamela that he is to be on guard at the Temple that night, and intends to defeat a rumored Royalist plot. Pamela, terrified, resolves to trust to his love, and tells him all. Such is his love for her that he promises not to inform against her.

In the next scene the conspirators are waiting in the subterranean passage. It is rumored that there is a traitor among them, and an original method of discovery has been employed. One of the number has disguised himself as a commissary of police, and, with some supposed soldiers, enters and pretends to arrest them. Carency, frightened, shows the police shield given him by Barras, and promptly is seized and removed. This scene, as may be imagined, is very telling.

Pamela, meanwhile, has donned her washerwoman's disguise, and in the scene following enters the prison courtyard with a basket of linen. She is met by Bergerin, who commands her to leave. During their conversation the jailers, bribed, have carried the basket inside, and return with another, in which the Dauphin is concealed. Pamela lifts the covering and shows her lover the pallid, wan face of the little King. The child wakens, and throws his arms about Bergerin's neck. The stern Republican is overcome. Tenderly lifting the boy he carries him to the conspirators in the tunnel, and the Dauphin's escape is accomplished. He is taken aboard a boat bound for Verneuil, in Normandy, where Pamela, Rochecote and the other conspirators, who have hurried ahead, receive him.

By this time the escape is become known. Bergerin hastens to Verneuil to warn Pamela. Barras, as Pamela has not kept her compact to deliver the Dauphin to him, puts the police on the trail. They arrive at Verneuil, and are sent on a false scent by Pamela. Barras arrives soon after. Recognizing that, alone among the rebellious Chouans, he can do nothing, he admits his defeat, and bows to circumstances. He asks to see the little King, whom he salutes with all respect. The child is then taken to Brittany, and what becomes of him Sardou does not attempt to tell, for the play ends here. As Sardou claims that his historical researches bear out his theory, it is to be hoped that it is a true one. It is pleasanter to think that the unfortunate little King, who never reigned, did not die of torture in prison.

Admirable as ever, with every varying emotion of Pamela's character at her command, Rejane dominated the entire performance. Those of THE MIRROR'S readers who saw her in New York a few years ago can imagine how superlative would be her work in this role. Next in interest to Rejane was Huguenet as Barras, who seemed accurate historically, and who acted with intelligence and ability. Mlles. Martial and Drunzer, as Madame Talien and Josephine de Beauharnais, respectively, were handsomely gowned and pleasing in their roles. Magnier made a competent Bergerin, and La Petite Lucyenne, as the Dauphin, played so sympathetically as to bring tears to the eyes of many in the audience.

Sarah Bernhardt underwent a most painful surgical operation on Wednesday. A fall during a performance of Les Mauvais Bergers some time ago caused internal injuries, and rendered the operation necessary. It was accomplished successfully; and, if all goes well, Madame Bernhardt will be about again very soon.

Following the announcement of Jane Hading's resignation from the Gymnase and the Vaudeville comes the news that she will probably leave us, having received an offer from the Théâtre Michel, St. Petersburg.

Here is this week's budget of news from the Opéra Comique. Director Carré made a flying trip to Lyons and Nice to hear some *artistes* whom he may engage, but before going found time to call for the resignation of Jerome, who has been the tenor for some time, but who has many quarrels with this management. Carré has accepted from Xavier Leroux his cynical drama William Radcliffe.

The programme for Mlle. Reichemberg's farewell benefit on March 7 is about complete. Duse is to appear with her company in the fifth act of Adrienne Lecouvreur and the Comédie Française company will be seen in acts from Romanesques, L'Ecole des Femmes, Le Monde ou l'on s'ennuie, and L'Ami Fritz.

The play, by Roman Coolus, in which Bernhardt is to appear after her recovery, is called L'Attentat. The leading role is said to be well suited to her.

Mlle. Reichemberg's retirement, by the way, will leave Madame Worms-Barretta the *doyenne* of the Comédie Française.

The grand ball at the Opéra, to occur Saturday evening, promises to eclipse all others in every way. Among the curious features will be attendance of the Cent Kilos Club, meaning really Fat Men's Club, as none of the members weigh less than one hundred kilograms, equaling 225 pounds. The club has fifty members, their total weight being about seven tons.

T. S. R.

DRAMATISTS HONOR HARRY MEREDITH.

At the regular meeting of the American Dramatists' Club, on March 5, the following resolution of condolence was adopted:

Whereas, It having pleased that mysterious agency Death, to remove from this sphere of usefulness a loved fellow-member, Henry Meredith, therefore be it

Resolved, That in his untimely taking off this club has lost an honorable and useful member, whose works should long survive, the stage has lost a gifted and versatile player, the domestic hearth mourns a loving husband and father, while the profession at large has been deprived of the companionship of one who in his personality represented the best type of native manhood. It is also

Resolved, That the resolutions be published in THE DRAMATIC MIRROR, and an engrossed copy be sent to the widow of the deceased brother.

ENGAGEMENTS.

Harry MacFayden, as business-manager with A Baggage Check.

Edith Millward, to play Cosette in Miss Francis of Yale.

Thomas Evans, for Hoyt's A Day and a Night.

Hubert Wilke, for the Harlem Opera House opera season.

Eleanor Moretti, for the Herbert Kelcey-Effie Shannon company.

John W. Jennings, for The Heart of Maryland, London production.

J. Henry Rice, as contracting agent for the Walter L. Main shows.

Lillian Carlsmith, with Francis Wilson.

Julius Steger, for the next Casino review.

Dorothy Alden, for W. S. Hart's company in The Man in the Iron Mask.

Alma Kruger, with Louis James, opening on March 21, at Boston.

Through the Winnett Emergency Bureau, Mr. and Mrs. Le Brandt, for Rice's Comedians.

Delphine Perrault, for the Bonnie Brier Bush.

Adrienne Pinover, with Cora Tanner.

Louis Leon Hall has signed with Robert Hilliard for the rest of the season.

Charles Avery, for The Curse of Gold.

Frank Smithson, Thomas Kierna, Edward Chapman, Augustus Cramer, Sidney De Gray, Jeannie Winston, Josie Sadler, Marie Cahill, Helene Tussart, and Adelina Rosttino, for Monte Carlo.

Lucius Henderson, with The Mysterious Mr. Bugle.

Guy Woodward and Miss Warren, with the Peruchi-Belden company.

Marie Lynne, for The Leather Man.

Frank Ambrose, with Joseph Murphy.

Ida Vernon, for Augustin Daly's company.

Cam Bailey has closed with the Peruchi-Belden company, and has signed with Edwin A. Davis in His Excellency.

Max Eugene, who arrived last Tuesday from Europe, was at once specially engaged for grand opera roles for the Castle Square Opera company's tour, opening this week at Pittsburg.

E. S. Morey, with A Hired Girl, for the part of Lord Green Goods.

Frank W. Smith with Robert Mantell.

F. E. Sowersby, as treasurer at the Metropolis Theatre.

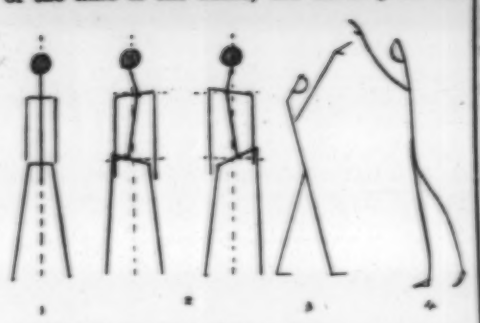
William Norris, Bert C. Thayer, and Minnie Ashley for The Chorus Girl.

Vincennes, Ind., between Evansville and Terre Haute. New management Write us.

ACTING AS AN ART.—IV.

The mind leads.
Fingers follow wrists.
Vitality must flow 1, 2, 3 and return 3, 2, 1.

Hamlet says "Let the action suit the word"—that is, be suitable to the word or idea. But the action is not a gesture until it is articulated. So to impress an idea the arm may be prepared for the gesture long before the word calls for the articulation. And after the articulation the arm may hold its position and another gesture be made with the other arm, provided the strength is taken from the wrist of the first. It can then return to its normal pose, à la exercise, at its own time and will never be offensive or in the way. If articulation is removed I have said that gestures are objective and subjective and repel or attract the body. In addition to that they repel or attract the head by the law of opposition which governs the harmonious blending of pose and gesture. Poses and gestures must be assimilated on time by an even flow of vitality to avoid all jerky movements. To accomplish this, before we discuss the poses themselves, it is necessary to manipulate the joints they employ. The mental joint of the limb is the ankle, the moral joint the



knee, the physical the hip. These must be relaxed by a circular movement similar to that of the arms, and each joint circulated separately, without strength in the others. The ankle and knee, like the wrist and elbow, in as large a circle as possible. The hip as the shoulder—up, back, down, forward. The hips must also be stretched.

Exercise 1: Stand with the heels together, toes parted a little less than at right angles. Shift the weight to left foot without lifting the right from floor. Stretch well up from the left hip. The whole torso being raised drags the right limb up with it, leaving an inch of space between the sole and floor. Execute the movement (from the strong side without raising the shoulder or hip of the free) eight or ten times, and you will be surprised to find you have hips. They were made to use and mean a great deal when put into practice for the poses, and the exercise has the advantage of adding height. If the hips are separately stretched an inch and a half there is no reason why they should not both be stretched and carry the body at least an inch higher in unison. This is not supposition, but has been proved by actual experience.

The hip which carries the weight is called the strong side, the other the free. Consequently, by the law of opposition, when the weight is on the right limb the left arm is the one to operate, and vice versa, strong arm and strong limb in opposition.

Exercise 2: Part the feet eighteen inches, parallel to each other, weight dead on both.

Figure 1: Shift strength to right hip and back to left without taking weight off feet. Both must be glued to the ground and weight equally divided.

Figure 2: This is called the "Hip Sway." Now advance one foot, weight on both as before, and sway hips forward and back, heels both on floor.

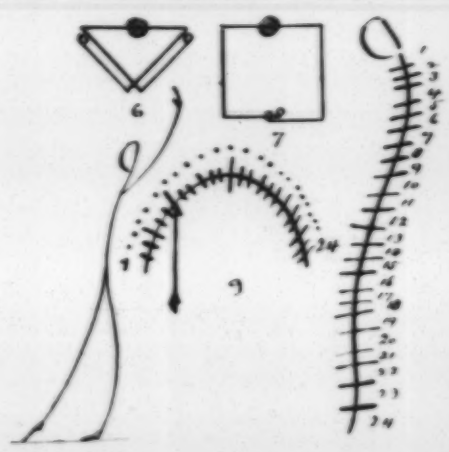
In connection with Exercise 2, perform the Feather movement, allowing the head to meet the elevated arm.

Figure 3: The head follows weight, and you will see by diagrams how it is lowered or raised to right and left, forward or back. But it is not lowered or raised by any actual effort. The head is simply balanced upon the spine; the shifting of weight from hip to hip changes the centre of gravity and it seeks its own balance. Balance, you know, is grace. Spinal exercises come later.

Exercise 3: Hip stretch and reach. Free one foot as in Exercise 1. Swing it forward from hip on count 1, back on 2, forward on 3, and so on until the count 7 finds it forward. At 8 bring the weight forward and plant the foot squarely on the ground, weight equally divided.

When the foot is planted swing the arm over it, forward on count 1, back on 2, etc. 7 brings it forward, and upon the count 8 push up the ball of the hand and raise the rear heel.

Figure 4: Reverse the exercise. That is, swing the free foot back on count 1, forward at 2, etc. At 7 it is in the rear. Drop upon it at 8,



weight as before equally divided. When foot is planted swing the arm above it, back on count 1, forward on 2, etc. At 8 stretch well back and raise forward heel.

Figure 5: The harmonious working of the arms with the body is another most essential attribute to expression. In Exercise 2, when in conjunction with the Feather movement, everything must be on time and all members arrive at their destinations together. To impress this on the arms extend them right and left, palms to front. Begin to roll up the fingers, close the hands, roll hand forward from wrist, then elbow, and lastly the shoulder, which pushes the closed fist across the body. At the moment you begin to close the fingers commence to lower the head. Move it slowly, for the hands have further to go and will take more time. When the fists arrive at the shoulders the face is buried between the elbows.

Figure 6: Reverse it; let the shoulders draw back the elbows.

Figure 7: The elbows the wrists, the wrist the hand, and lastly open fingers and palm is flat to front, at the same time slowly raise the head. This is called an unfolding movement for the development of harmonic flow. The spine has twenty-four joints, and it is as necessary to make them flexible as the three of the arms and limbs. In the spine the vitality runs from 1 to 24. If you are going to bow, you don't bow directly from 24, but you commence at 1 and run down to 24.

Figure 8: Standing erect, the whole spine is animated. Take strength out, in rotation, from 1 to 6, and the head is lowered. Continue to relax, between shoulders, down to 24, and the head drops forward, the spine is arched and arms hang limp from shoulders.

Figure 9: To recover let the animation commence at 24 and climb to 1, with an even flow. Relax from 1 to 24 to bow, and animate from 24 to 1 to recover. As the head drops forward, when lower than the shoulders, the hips will be forced back, retaining the balance and will come forward as the head is raised.

Most people bow from 24 and are stiff in consequence. But if you take out strength from the upper joints and let them collapse and recover from the lower you will be as graceful as a swan's neck.

Now for the poses. We have three joints in each limb. Three times three are nine. It is impossible to assume more, and in those nine are expressed all the passions flesh is heir to.

They are divided. Three mental, three normal, and three physical.

1 { The first, mental, passive, normal.
  { The second, working, doubt.
  { The third, active, calm repose.

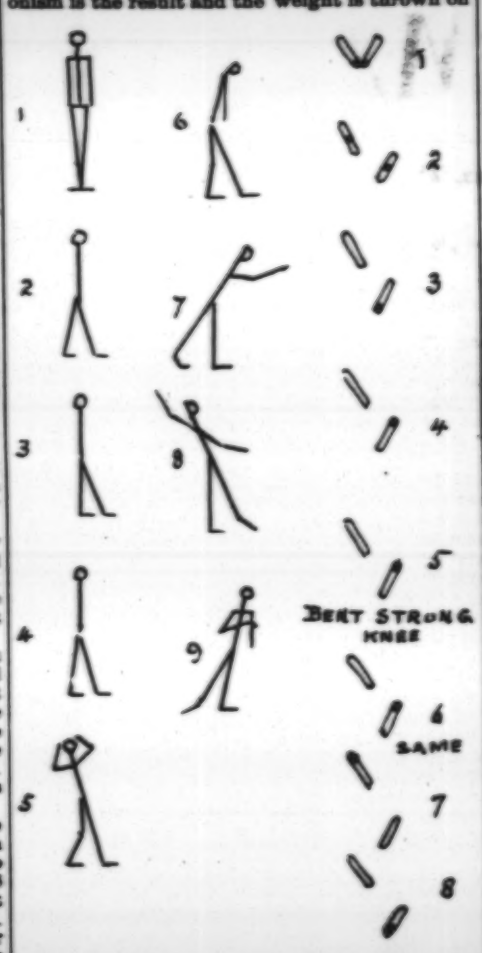
The first pose is normal—heels together, thinking about nothing, passive. The pose of a soldier or a servant whose mind is not his own, awaiting orders.

The second, the mind begins to work. One foot is advanced, weight equally divided. It expresses "Doubt."

If you doubt me strike the pose; it will soon convince you.

The third, the mind is made up and calm repose is the result. This pose is assumed by throwing the weight on to the retired foot. These three are all of a passive nature or are easily assumed without strength, and what strength is employed will be found in the ankle.

The three moral poses are governed by a working mind, and the strength will be all or chiefly in the knees. The mind is working and takes the opposite side of an argument. Antagonism is the result and the weight is thrown on



to the fore part of the retired foot. Here the strength is all in the knee. If you are angry you will naturally fall into the pose, and up will go the opposite arm either to guard or attack.

The second moral pose is the result of antagonism. Mental depression. The weight still on fore part of retired foot, with the knee slightly bent and head and arms raised. Pose assumed at a great shock or sorrow. Great laughter or joy (the other side of the picture) produces the same effect, and both joy and sorrow when unable to be endured will assume the thir moral pose, "Physical Depression," by dropping head and arms. The limbs retain their pose; weight on fore part of retired foot and retired knee slightly bent. Forward knee perfectly straight, though without strength or weight.

The first physical pose is "Earnest Attention." Weight thrown well forward on fore part of advanced foot and retired heel slightly raised. In this the mind begins to work actively and you are throwing out great energy to impress.

But "Earnest Attention" is not strong enough to carry your point, so the strongest stationary pose is called for, "Heroism"—the second physical pose. Weight thrown on rear foot and forward heel raised.

From the second mental "doubt" until the second physical there has been no movement of the feet, but the weight has been shifted from ankles, knees and hips.

The last pose, "Transition," is movement from side to side.

Step to right or left and drag the free foot to the strong, the ball of big toe skimming the floor. In itself it is indicative of "Suspense," and is the link between the other eight.

Poses are: 1 Normal, 2 Doubt, 3 Calm Repose } 1
4 Antagonism, 5 Mental Depression, 6 Physical Depression } 2
7 Earnest Attention, 8 Heroism, 9 Transition } 3

The diagram explains where weight should be. It is the happy combination of these nine poses with the twelve gestures that give true expression. Their combined meanings we will discuss later in a dramatic and practical way. Keep working. Limber up the joints by exercise. Make the vitality flow as it should and train the body to answer the slightest pressure of the will; the result will soon come, a clear knowledge of yourself. Having power over yourself you can subdue others.

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THE CALLBOY'S COMMENTS.

George E. Murphy and C. H. Truesdell, of When London Sleeps, have sent a freak in the way of a collar of such uncanny proportions that one must pause to tremble before its sheer immensity. It came through the mails with the address on one side and this inscription, duly signed, on the reverse:

Discovered in Havlin's Theatre, St. Louis, Mo. Who in the profession wears a size 21? Please advertise for owner.

The collar is in my carriage house, and the owner may redeem it by proving property. My extensive professional acquaintance comprises, I believe, no one who might consistently claim that he wears a size twenty-one collar, unless some one has developed an exceedingly aggravated case of rubber neck. I think that Lockhart's elephants must have been playing Havlin's.

From West Superior, Wisconsin, comes the letter head of "Russell Brothers, Newsdealers and Stationers. Confections and Cigars." I had no idea that they were running a side line of this sort out in Wisconsin.

Think of our airy, fairy "Irish servant girls" engaging thus in sordid business pursuits! I have all the news and stationery and confectionery that I need, thank you, but Whitaker and Crossley might get them to send on a box of the cigars.

The sedate New York *Times*, which established a reputation for veracity on the late uncivil war and the Jeannette expedition, announced the other day that Digby Bell "has been touring the country with his new comic opera, The Hoosier Doctor."

I have been expecting to see in the *Times* reference to De Wolf Hopper's tragedy, El Capitan; DeKoven and Smith's oratorio, The Highwayman; or Paul Potter's passion play, The Conquerors.

The advance work for The Sporting Duchess is nothing if not strictly up to date. I have a clipping from a paper in a one-night stand, showing in an advance argument, a very fair portrait of Agnes Booth labeled "Ffolliott Paget."

The man ahead ought to get a picture of Miss Paget's own self when he reaches the towns that Agnes Booth has played.

A thoughtful vaudeville friend has contributed the programme of a Providence house wherein "smoking is allowed at all performances, except Wednesday, Thursday, and Friday matinees, and Friday evening."

Which almost reminds one of the man who had loaned another a hundred dollars, and who had been able to collect all of it excepting $99.99.

James H. Alliger has sent on the bill of a performance given last September by "the New England Dramatic company." The bill was discovered by Oliver Byron and Mr. Alliger in a little town where they changed cars the other day. It appears that the dramatic company gave a play called The Divided Face.

This should be a big winner for Pitrot, Amann, or Siegfried. I observe that one year was supposed to elapse between acts three and four, and I suppose this was to allow ample time for the face to divide.

Willard Curtis, stage-manager with Pudd'nhead Wilson, has unearthed a valuable person out in Nebraska, and he has been so kind as to send me this letter addressed to him by said person:

Dear Sir:—I am verry much Pleased with the company and would like to go out with you if you can use me I am a hussler and can learn to take Parts quick I was with the Spooner co for a year and did a great deal of staff work I am all alone and would like to travel I will go with you for my expenses if you can use me I am a great trunk hussler and cenery mgr I have always wanted to Be on the road so if you can use me let me know. I call and see you

I infer that Mr. Curtis could not use this genius, but some one may be in need of a "great trunk hussler," and this is for the benefit of such. If the young man could overcome his yearning to travel, he might make a mark as a hotel porter, or as a utility man around Goldsmith's or Taylor's.

Manager Edward C. White, of Two Little Vagrants, has scared up a coming song writer in Ohio. The lady, for it was she, thus explained to Mr. White her purpose in life:

I write a good many Comic and Pathetic Verses on the leading subjects of the day and I would like for You to try this Peice I heard nearly all the Songs of the day sung this Winter and this can be Sung to sevral tunes. You can try it. I wrote it within this last week was going to take it too the Vanity Fair Managers then I backed out I am very sure You will find it will find Favor I tried it too the tune that goes to in the Baggage Coach ahead, and it will go to that tune that Little Alabama coon is Sung too. Hoping there is no serious mistakes in it, I will await Your opinion and would like to sell it and some other verses to You. I thought I would try outside of my own City so I could see how others liked it.

The song is entitled "Why Mark Hanna Kept the Chair." Try it on your piano to the tunes mentioned and see where you arrive:

Ohio Raises fine women who will never take a Bluff;
They Never ask for Boodle, But they wont refuse the Stuff.
Ohio's Hills and Hollows abound with women rare,
And to trifle with such creatures no Man will ever dare.

Now I will tell You One Reason why Mark Hanna kept his chair,
He didn't give that woman any chance to Pull His Hair.
He didn't hurt that woman, He didn't stop her Vote,
He only told her Husband to Buy her Baby a Coat.

Oh My those Dreadful Women—they think they Rule the Land—
They are Marching on to Glory, the Dear Angelic Band.

Mr. White enclosed "Punch" Wheeler's comment on the song. "This letter and the lyrics," wrote the learned Wheeler, "have given me much thought. Please pass a friend of mine to the matinee." For my part, I can only admire the authoress' desire to have her work tried outside of her own city, and I would that some of our local song writers felt the same way.

But the song writer's lot is not ever joyous, as I happen to know. Last Summer, two fair singers in the vaudeville line, whom I am glad to know, confided to me that a certain song wherewith they had made much of success, was growing old and infirm, and must soon be pensioned. But they had thought that if they could only get a nice parody on the sere and yellow lyrics the orchestration might be made to last through another season.

So I wrote the parody, which was hailed as the outpouring of an inspired genius. They put it on at their opening performance, and the audience arose as one man to yell for the original song, which they have sung ever since. Now, how am I to know whether my parody was so beautiful that it thrilled a whole audience with loving desire to hear again the old, old song, or whether it was so—well, let me go on believing that it was all right, anyhow. Meanwhile, any one wishing to see an audience arise in frenzied pleading for some hard-boiled chestnut of melody may negotiate with me for a parody.

THE CALLBOY.

ON THE RIALTO.

A LITTLE unforeseen occurrence came near breaking up Jones at the Bijou the other night. One thing which he had not exactly prepared for happened to Jones, and it made all sorts of trouble.

Theodore Babcock, who plays Jones, gets out of his commercial traveling clothes in the first act and changes into the garb of the bishop. He does his undressing in one of the entrances, and throws his drummery clothing into the room. Mr. Babcock was troubled with the strong arm, and he gave the trousers a mighty toss. The light gray pantaloons landed on a chandelier, and there they stayed.

The play went on—but it didn't go on. The audience kept its eyes fixed on the dangling trousers, and laughed, irrespective of what was going on below them. The actors made brave efforts to keep their faces straight, and pretend that nothing unusual had happened, but it was no use.

The audience kept on laughing, the players could not keep back the smiles, and finally, after ten minutes of struggling with the situation, Mr. Babcock made a few frantic efforts and rescued the offending garment, and things went on happening to Jones.

* * *

THERE is a funny story told apropos of Della Fox's latest visit to Boston. It seems that Miss Fox made her home at the Touraine, the latest addition to Boston's hotels, which has among other things a complete telephone service in the rooms of the guests. Miss Fox found that she could telephone to a dear friend of hers who occupied another room in the hotel, and the two girls had many a delightful conversation without the publicity of the common office, until it came time for the presentation of the first bill. I understand that it was only for $7 or $8, at the rate of 15 cents per chat, but, however much it was, there was no second bill submitted for additional conversations after that date.

* * *

WHILE playing Toledo a few weeks ago, Mark Bennett was living high at a hotel, having a room on the top floor. One of the bell boys was a little German fellow, who could hardly speak the English language distinctly. While sitting in the reading room Mr. Bennett asked the boy to bring him THE MIRROR. Imagine the actor's surprise and amusement when the boy returned with a mirror that had been hanging on the wall, and said: "Dis is der smallest von dot vas in der room!" It was about 15 x 25. Mr. Bennett sent him back telling him that THE MIRROR was in the top drawer of the dresser, but when the boy reappeared, he brought a small hand glass, and remarked: "Dis will be bedder? Yes?"

Johnstown (Pa.) Opera House is Johnstown's best Theatre. Good time open. Terms reasonable.

RECOLLECTIONS OF PLAYERS.

V.

John Brougham lives vividly in my memories of players. If there ever was a truer type of a well-bred, well-educated, polished Irish gentleman than Brougham it has never been my privilege to meet him. That Brougham was a good actor I think will be generally admitted. His brogue was so delicate and refined that it enhanced instead of detracting from his delineation of varied roles, whether they were set in blank verse or in the common prose of the day. Unctuous, spontaneous flow of utterance characterized every syllable that fell from his tongue. If any serious objection could be urged against his work it lay in the fact that he could never sink his individuality. But that individuality was so lovely, so agreeable, that you would not wish him to throw it off. The man so permeated all he did that he appeared to give out his own thoughts from the stage instead of speaking lines emanating from the brains of others.

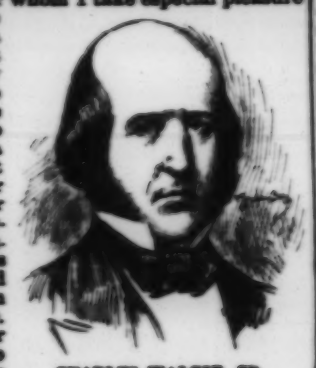
JOHN BROUGHAM.

I never saw Brougham act that I did not become imbued with the impression that he was rattling off words of his own creation. Perhaps I was inoculated with this feeling because I knew him to be a writer of exceptionally fine ability. You know tradition has set him down as part author of London Assurance, with what degree of truth I am unable to say. However, if he was not he very readily might have been co-author, as the entire atmosphere of the play is essentially Broughamish and much in keeping with his well-known peculiarities as a writer. At all events, it is a universally received impression that Dion Boucicault, the presumed author—as his name stands alone in the printed books—and Brougham did collaborate, but whether they worked jointly in the authorship of this special play is still, I believe, an open question. I remember upon several occasions when Brougham was approached upon this subject he very adroitly avoided it and offered no hint to induce him to unload was successful, so that the secret, if indeed there *was* any, probably died with him. And yet I hope some wise seer, to whom it is given to know all things, may yet appear and clear up this mystery, and so receive the gratitude of all who loved John Brougham and revere his memory.

Brougham ought to have accumulated a considerable fortune. He wrote many good plays, and they were liberally acted. His two burlesques, Columbus and Pocahontas, were very popular, the latter particularly so. But somehow his labors as a dramatist never appeared to pan out much money for himself.

Like most men of genius, Brougham was minus cunning business qualities and let slip various opportunities to gather in the profits from his plays. And then he was not a provident man. A most luxurious liver whenever his purse enabled him to be so, generous to a fault, a sort of "come day, go day, God send Sunday," happy-go-lucky fellow, who never dreamed that poverty or affliction might come to him. So that when the last call came and illness lessened his powers, and he could no longer charm the patrons of the drama by his stage work nor hold his own when the champagne sparkled, nor meet the exacting demands of members of the various clubs where he had been "wont to set the table in a roar"—who have no use for decay—no, not even for decaying greatness—then poverty and want stared him in the face—poverty in its most pitiable form. I speak advisedly, because I helped to nurse him in his last illness, assisted in preparing his body for the grave, and had the sad privilege of being one of his pallbearers. I know who of his former boon companions came to see him during his final painful illness, and I know how many of them did not come. "Alas for the rarity of Christian charity under the sun."

Charles Walcot, Sr., father of Charles Walcot, Jr., a member of the Lyceum Theatre company, is an actor whom I take especial pleasure in recalling to mind. He was a finished artist and a scholarly gentleman. He was a unique character, of so distinctive a personality that I have never seen another who in any particular resembled him. His talents covered a wide range in the comedy line. In his younger days, when he was the leading light comedian at Mitchell's Olympic Theatre, 444 Broadway, from 1843 to 1849, he successively originated many important roles. It may be news to many of my readers of to-day to know that he was the original representative in America of the following characters: Don Cæsar de Bazan, Viscount de Ligny in Captain of the Watch, Sir Charles Coldstream in Used Up, Citizen Sangfroid in Delicate Ground, and several other roles.



CHARLES WALCOT, SR.

At Wallack's Theatre, between 1853 and 1861, where I had the honor of first meeting him, he was the original of Captain John Smith in Brougham's Pocahontas, Hiawatha in his own travesty of Hiawatha, and was also the original in this country of Hugh de Brass in A Regular Fix, Tom Tittler in Knights of the Round Table, and Major Wellington de Boots in Everybody's Friend.

His most conspicuous Shakespearean successes were Touchstone in As You Like It, Master Slender in Merry Wives of Windsor, and Sir Andrew Aguecheek in Twelfth Night. In the more modern comedies he excelled in Bob Acres in The Rivals, looking and acting the part to perfection. His Goldfinch in The Road to Ruin, Graves in Money (what a treat that was!) Tony Lumpkin in She Stoops to Conquer, in which he still stands unrivaled, and last, though not least by any means, stands out in bas-relief his delicate handling of Sir Harcourt Courtly in London Assurance. It will be seen by this exposé of what he did that he was an uncommonly versatile actor, covering a wider field in comedy than most of the prominent actors of his own and the present generation. It cannot be said that he was an Adonis in physical composition, although graceful to a nicety. He was of small stature, flexible voice, and features of unusual mobility, so radiant with merriment that you loved to watch them in their rapid and varied changes. His work was never overdone, never disappointing in any sense. He reminded one of a perfectly cut brilliant in a setting of pure gold. As a story teller he was irresistibly droll and unctuous; as a table man but few excelled him. I recall my association with him and Brougham at Wallack's old theatre, Broome and Broadway, as one of the most treasured episodes of my professional career. Many a witty battle have I enjoyed in the dressing rooms of that old theatre between those two brainy men. They rarely met but that swords were crossed. These wordy combats partook at times of the nature of pyrotechnic explosions, and again like lightning flashes, dazzling in their brightness, but always harmless, for they were the best of friends. I cannot recall two men at all comparable to them in quick, spontaneous repartee. The "retort courteous," "quip modest," "reply churlish," "reproof valiant," and so on to the "counter check quarrelsome," "the lie circumstantial, and the lie direct" were so speedily offered and received that one had scarcely time to realize where the last blow struck before its equally forceful fellow followed in its wake. The final curtain that rang down upon their lives, hiding them forever from the world's view, silenced the tongues of two of the brightest, wittiest men that ever graced the boards of America.

FRANK C. BANGS.

AN AUDIENCE WITH PROLIFICUS.

He approached the managerial sanctum with fear and trembling. He was only a poor playwright. He had had much trouble to secure an audience. The manager's hours for receiving were of short duration, and then he was overwhelmed with visitors. But at last his chance had come. He had sent in his name, and was about to be admitted. He stood in the anteroom, with his hat in one hand and his manuscript nervously clutched in the other. He was past the middle age of life, small and spare of build, with no outward appearance to impress one except a wonderful head and face. The head, of massive proportions, crowned by handsome, curling, iron gray locks, was grand to look upon. The face, with its noble forehead, its clear cut, well harmonized features and smooth, still unwrinkled front, devoid of any hirsute addition whatever, was a picture of philosophical benevolence.

He had written many plays. "Tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, scene individual or poem unlimited." He had also written melodrama, comedy-drama, domestic drama, comedy, farce-comedy, comic opera, opera burlesque, extravaganza, and burlesque. But he had never had the money to pay for the production of any of his creations, so it remained to be seen whether the world would dub him a genius or not.

He found the manager busy in his luxurious little boudoir of an office. This was a successful manager. He rarely made a failure. Directly a play had its run at his own theatre, he sent it out on the road, with a specially selected company, sometimes two or more. Some managers are born successful, some achieve success, and some have success thrust upon them. He had achieved success. A play *must* go, once he took hold of it. He made it succeed. He covered the walls and fences, and filled the windows of the stores, in the towns and cities, with plentiful supplies of the most magnificent specimens of modern pictorial art. An exciter of public curiosity preceded every entertainment, who filled the columns of the local press with enticing allusions to the coming theatrical feast. In the larger cities, where visits for any considerable length of time were made, exquisite souvenirs of varied and novel patterns were distributed among the ladies of the audiences. Not a point was overlooked, not a thing was forgotten, to presage, command and assure success. He paid the best prices. He secured the best talent. All his plays were presented under the immediate personal supervision of his accomplished producer, who, with the aid of his talented scenic artist, a man of positive genius, formed realistic pictures of marvelous beauty. One of the first requirements of the establishment in regard to a play was that a complete scenario should be first presented by the author. Permanently attached to the home theatre he kept a reader, under whose careful criticism all plays must pass, and quite often necessarily many changes must be made to adapt it to the special requirements of his carefully selected company and to make it presentable to his particular *clientele*. Quite often, after the reader had adapted it, and the producer had arranged it, so completely had it been amplified and embellished that the first crude effort of the author was hardly recognizable.

"Ah, there, Scribendus," said the manager, looking up from his papers, "just one moment and I'll be with you." And he scribbled a few notes and addressed them hurriedly. Then he pressed the electric button at his side, in answer to which came the ready response of his messenger boy from the outer office. "Mail these letters at once. And here, send this telegram at the same time. Prepaid. Get your money of the treasurer down stairs. Here's an order for it. And give this last act to the typewriter. Tell her I want it complete to-night. That's all.

"I tell you," he said, continuing, to Scribendus, after the boy had gone, "I am tired. No one knows the enormous detail of this business until they once get into it. Why, I have got twelve shows out on the road now, besides attending to the theatre here. And I have to see to everything myself, after all is said and done, or at least supervise it." And Prolificus leaned back in his chair and wiped his perspiring countenance with his handkerchief.

"So you are inclined to think that, after all, a manager's lot is not a happy one?" said Scribendus, with an apologetic effort to be facetious.

"Well, I should say not," replied the manager. "I'm in this little den from morning until night. Talk about your bankers and railway magnates! Their life is a paradise to mine. Why, some days I don't get time to eat. The only time I can call my own, for a breathing spell, is after the show at night. And then I have to look out or my friends would use me up." Still, to do him justice, Prolificus looked as if he could stand considerable of his present wear and tear, and the trials and tribulations through which he was passing had not, apparently, exhausted much of his vitality.

"Well, what have you got there, old man—another play? Do you know, plays are almost a drug in the market? I don't know how many plays in a day my reader wades through. I pity him, sometimes. But he is a dandy! Got a trained eye—what is it you call it—a trained perceptive faculty—seems to know, instinctively, just what I want, just what the public want, just what my people can play! Have you seen the play that we have got on the boards now? No? Here, give that to the ticket agent when you go down stairs. Tell him I said to give you a couple of nice seats. No thanks, old man; glad to see you any time. Now you study this play. You'll get an idea of the sort of an attraction that suits my customers here, of the way my reader adapts plays for my stage."

"Who wrote this play?" inquired Scribendus, still in his apologetic manner.

"By Jove, now you've got me! New man. Guess he's going to turn out some pretty good work too. My reader discovered him. Believe they're going to collaborate on the next piece. I don't pay so much attention to that end of the business. Have my hands full here. But I have got the best reader and producer in the country. Ought to—I pay them enough. It is the way we produce pieces here that tells. It isn't always the play. You can make a poor play succeed if you produce it properly. Now this play that you are going to see to-night. Look at those costumes? Cost me $10,000. Look at that scenery. All specially painted, not a bit of old stock in the piece—$5,000! Look at the upholstery and bric-a-brac introduced—all genuine stuff, no shoddy. Well, the whole production must have cost me nearly $20,000 before the curtain went up on the first night. But that's nothing. Now I know what you're going to say—quote Shakespeare, 'The play's the thing,' and all that sort of thing. And I will admit the better the play the longer the run, and no one, not even my reader, can always tell what is going to make the biggest success. Now about this play of yours. I'll have my reader go through it carefully, and if he sees anything in it, I'll let you know, and then we will make an appointment for you and he to get together and arrange it for my company. But I am not going to hold out any false hopes or promises. It will all depend on how it strikes him. By the way, what is it? What do you call it?"

"It is a satirical comedy—I think it is in the humor—and I call it Pandora's Box."

"Rather vague, isn't it? Think the public will catch on? However, I'm not the critic. We'll see what we can do for you."

"And when shall I call again?" timidly inquired Scribendus.

"Oh, some time next week, I guess. But the reader has got a raft of plays to look at yet. Have a cigar? No? Oh, you don't smoke. All right, old man. Oh, I say, let me know what you think of this play to night, will you? My leading man created the principal role."

And the good natured, kind hearted, affable Prolificus bowed poor Scribendus out, quite bent under the burden of his generosity.

Shall I round out the story? Shall I say that the play, by Scribendus, was accepted? That the gentle, satirical humor, the genial wit, the kindly, playful fancy, with touches of pathos, the pearls scattered through the play, pleased the public, when it was placed before them, and that the author's fame and fortune were assured? Or would you rather imagine that part of it?

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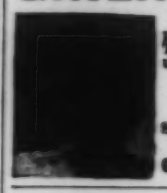

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